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ABSOLUTE TREFFSICHERHEIT AUF DER VIOLINE

ABSOLUTE ACCURACY OF
INTONATION ON THE VIOLIN

NEUE METHODE VON
SIEGFRIED EBERHARDT

NEW METHOD BY

PREIS M. 4.— NO
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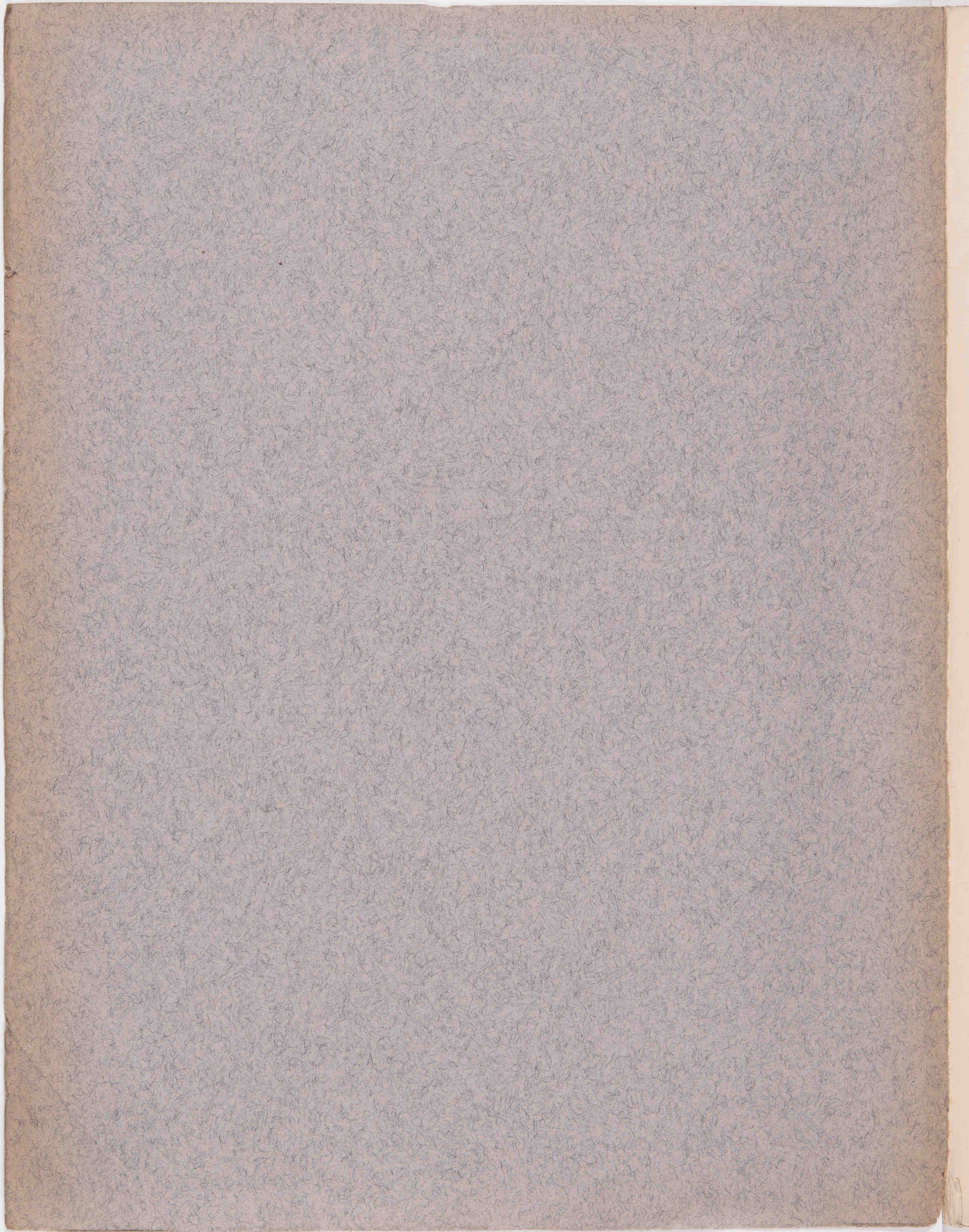
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1912



Herrn Professor BERNHARD DESSAU in dankbarer Verehrung

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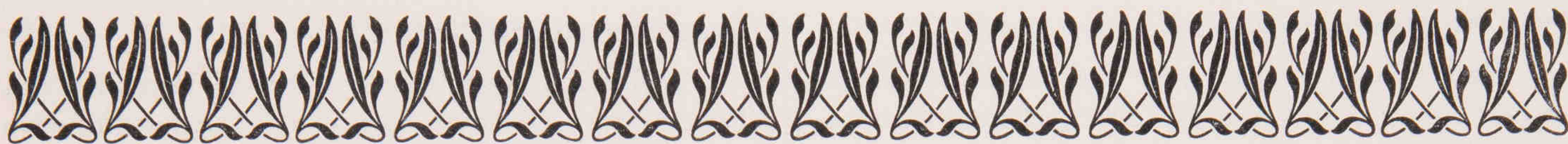
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Einige Gutachten
hervorragender Virtuosen und Pädagogen
über
Siegfried Eberhardt's
ABSOLUTE TREFFSICHERHEIT
AUF DER VIOLINE.



Max Grünberg.

Das Ei des Kolumbus! Sie kennen ja die sprichwörtliche Anekdote. Jeder kann das Experiment nachmachen, der die einfache Ausführung kennt. So wird es Ihrer Methode zur Erreichung einer absoluten Treffsicherheit auf der Violine ergehen. Die Sache ist *so einfach und folgerichtig*, daß ein Zweifel an der Stichhaltigkeit Ihrer Ausführungen und den praktischen Übungen *kaum aufkommen kann*. Mein Vergleich mit der scherzhaften Anekdote hinkt allerdings — (wie alle Vergleiche) — insofern, als man mit Sicherheit annehmen kann, daß die bedeutendsten Geiger Ihre Methode bereits praktisch ausüben — ausüben müssen, weil sonst die bewunderungswerte Sicherheit ihrer Technik nicht möglich wäre. Was die geniale Veranlagung dieser Künstler instinktiv richtig erfaßt, ist jedoch den meisten Geigenspielenden in seiner Ausführung ganz unbekannt.

Es bleibt Ihr Verdienst, die Basis und den Weg zur Erlangung der jedem Geiger nötigen Treffsicherheit klar dargestellt und die Mittel zu ihrer Erreichung geboten zu haben. —

Sobald Ihr Werk im Druck vorliegt, werde ich es nicht nur empfehlen, sondern auch bei meinen Schülern einführen.

Some Testimonials
of distinguished Violinists and Teachers
of Violin playing
on
Siegfried Eberhardt's
ABSOLUTE ACCURACY
ON INTONATION OF THE VIOLIN.



Max Grünberg.

The egg of Columbus! No doubt you know the proverbial anecdote. Once you know how simple the experiment is, anybody can do it. It will be the same with your method for attaining an absolute accuracy of intonation on the violin. It is *such a simple and obvious matter* that *hardly any doubts will arise as to the correctness of your arguments* and the fitness of your practical exercises. My comparison to the anecdote, however, has its weak point, as all comparisons have, in this respect that one may assume with certainty that most prominent violinists are already employing your method, nay, they must be employing it, or else the admirable infallibility of their technique would not be possible. Their genius grasps these things instinctively, but the great mass of violinists are still ignorant of them.

It is your merit to have laid the foundation and shown the way to the attainment of the accuracy of intonation that is indispensable to any violinist.

As soon as your work is published I shall not only recommend it, but also employ it myself in my lessons.

Prof. Gustav Holländer.

Herr Siegfried Eberhardt war bereits in seiner ersten Arbeit: „Der beseelte Ton“ mit Erfolg bestrebt, den Problemen der Vortragskunst nachzuspüren.

In dem mir zur Begutachtung vorgelegten neuen Werk: „Neue Methode der Treffsicherheit“ konnte ich feststellen, daß der Verfasser die Fehler, welche die meisten angehenden Violinspieler an der Erlangung einer sicheren Fingertechnik hindern, *klar erkannt und für deren Abstellung ein sicheres Mittel* gefunden hat. Sowohl der theoretische Teil, als ganz besonders das zweckentsprechende Übungsmaterial, welches in seiner Reichhaltigkeit und sorgsamem Anordnung für sich allein dem Wert einer Violinschule gleichkommt, zeugen von *genauester Sachkenntnis und Erfahrung*. Sie müssen — richtig angewandt — *unbedingt zur Erwerbung einer zuverlässigen, ja virtuoson Technik führen*. Ich kann daher nur wünschen, daß recht viele Lehrende und Lernende sich dieses Werkes bedienen und daraus Nutzen ziehen mögen.

L. May.

Siegfried Eberhardt's neues Werk: „Die absolute Treffsicherheit auf der Violine“ ist für jeden Geiger von *unschätzbarem Wert*.

Das wichtige Kapitel behandelt die Violintechnik in *erschöpfender* Weise und dürfte bald Gemeingut aller Violinspieler sein.

Ich werde nicht verfehlen, das Werk überall einzuführen.

Professor Waldemar Meyer.

Es bereitet mir besonderes Vergnügen, der „Neuen Methode der Treffsicherheit für Violine“ von *Siegfried Eberhardt* ein Geleitwörtchen mit auf den Weg in die Öffentlichkeit zu geben. Von den vielen Studienwerken, die mir in den letzten Jahren vorgelegen, erscheint mir das von Eberhardt *nach den Übungen von Sevcik als das bedeutendste*. Als praktisch denkender und mich noch ausübend betätigender Geiger bin ich gegen vieles Überzeugenwollen mit Theorien und Analysen des Körpers. Der Vogel lernt vom anderen das Singen, ohne Vorträge über Kehlkopf, Stimmbänder, Zunge, Atem für Monate und Jahre anhören zu müssen. Und da hat nun Eberhardt derartige praktische Übungen aufgezeichnet, daß, wenn Lehrer und Schüler auf den Stoff eingehen, *eine zuverlässige und große Technik systematisch und sicher aufgebaut wird*.

Auch für den Virtuosen dürfte es interessant sein, vieles, was er von Natur richtig macht, nun durch

Prof. Gustav Holländer.

In his first work „Violin Vibrato“ Herr Siegfried Eberhardt has already successfully endeavoured to solve the problems of the art of musical execution.

After looking over his latest work, „The New Method of Accuracy of Intonation“ I can state that the author has succeeded in finding out the real faults that prevent most beginners from acquiring a reliable finger technique, and *that he has found unfailing means to correct them*. The theoretical part, and still more the extremely appropriate exercises — the latter being by their careful arrangement and number almost equal to a valuable School of Violin playing — *prove their author's intimate knowledge and experience of the matter in question*. Properly applied, they are bound to produce an even and brilliant technique. I can therefore but wish that students and teachers should make use of this work.

L. May.

Siegfried Eberhardt's latest work, „Absolute Accuracy of Intonation on the Violin“, will be of *incalculable value* to all violinists.

This important work is *an exhaustive treatise* on the technique of violin playing. It will, no doubt, soon be the common property of all those who play the violin.

I shall not fail to introduce the work wherever I can.

Professor Waldemar Meyer.

I have great pleasure in writing a few lines of introduction to the „New Method of Absolute Accuracy of Intonation“ by *Siegfried Eberhardt*, that may accompany this work on its way into the world. *After Sevcik's Exercises these studies by Eberhardt seem to me the most noteworthy of all instructive works* I have come across in the course of the last few years. Still playing in public, and accustomed to thinking about my work, I am rather opposed to all attempts of convincing by theories and analyses of the action of the body. Birds sing without having listened for months and years to lectures on the larynx, vocal chords, tongue, or breath. — Now Eberhardt has set down such practical exercises that *a reliable and powerful technique may be safely and systematically built up* if master and pupil pay proper attention to the matter as given here.

For the virtuoso, on the other hand, it may be of interest to practise and accomplish by Eberhardt's

Eberhardts Werk mit Bewußtsein studieren und erreichen zu können.

Hofrat Prof. Carl Schroeder.

Mit lebhaftem Interesse habe ich die „Neue Methode der Treffsicherheit für Violine“ von Siegfried Eberhardt kennen gelernt. Das Werk besteht aus zwei Teilen, einem theoretischen und einem praktischen. Im ersteren weist der Verfasser nach, daß es bei einer isolierten Fingertechnik im Violinspiel keine absolute Treffsicherheit namentlich beim Erfassen entfernter Intervalle geben kann. Die technischen Mißerfolge mancher sehr begabten Violinisten sind damit begründet, daß diese wohl die Finger zur möglichsten Fertigkeit trainieren, jedoch der Führung des linken Arms wenig oder gar keine Beachtung schenken. Der physiologische Bewegungsvorgang beim Ergreifen entfernter Intervalle ist vom Autor *so anschaulich und überzeugend dargestellt, daß seine Richtigkeit und Notwendigkeit wohl jedem Geiger einleuchten wird.* Der theoretische Teil ist daher von *besonderem großen Wert* und nur unter der Voraussetzung der darin enthaltenen Ausführungen ist mit dem zweiten „praktischen Teil“, der aus einer systematisch geordneten Reihe solcher Übungen besteht, in denen sich die Mehrzahl aller in Frage stehenden Schwierigkeiten vorfinden, eine sichere Technik zu erzielen.

Die violinspielende Welt sei hiermit auf das technische Problem und das grundlegende Werk Siegfried Eberhardts besonders aufmerksam gemacht.

Arrigo Serato.

Ich habe die Methode („Absolute Treffsicherheit auf der Violine“) von Herrn Siegfried Eberhardt geprüft und kann bestätigen, daß sie auf *der besten Grundlage und auf der Kenntnis der einzig richtigen und brauchbaren Violintechnik* beruht. Es ist ein *sehr verdienstvolles* Werk, das ohne Zweifel für die jungen Geiger *sehr nützlich* sein wird. Ich bin daher überzeugt, daß diese Methode ausgezeichnete Resultate erzielen wird.

Alfred Wittenberg.

Die „Neue Methode der Treffsicherheit“ von Herrn Eberhardt halte ich *für ein epochemachendes Werk.* Der theoretische wie der praktische Teil des Werkes sind *von großer Bedeutung und Klarheit.* Ein Studium dieses Werkes *muß für den Schüler von größtem Nutzen sein.* Ich werde nicht verfehlen, meinen Schülern das neue Werk von Herrn Eberhardt auf das wärmste zu empfehlen. —

method things which up to now he used to do by instinct only.

Prof. Carl Schroeder.

It was most interesting for me to study Siegfried Eberhardt's "New Method of Absolute Accuracy of Intonation on the Violin". The work consists of a theoretical and a practical part. In the former the author proves that by employing finger technique only there can be no absolute certainty of intonation on the violin, especially not in the case of large intervals. The technical failures of many talented fiddlers are based upon the fact that although the fingers have been trained to great dexterity no attention was paid to the employment of the left arm. The physiological process of taking large intervals has been *explained by the author with such clearness of thought and evidence that all violinists will be obliged to accept his arguments.* The theoretical part, therefore, is *most important*, and without it no thorough technique can be attained by the second part which contains a system of progressive exercises of the difficulties mentioned in the theoretical part of the book.

The attention of all violinists should therefore be called to the technical problem and to the fundamental work of Siegfried Eberhardt.

Arrigo Serato.

I have examined the "Method of Absolute Accuracy of Intonation" by Siegfried Eberhardt, and I can affirm *that it is based on a very solid foundation and on the knowledge of the only true and just technique of the violin.* It is a *very admirable* book which will, no doubt, be *of great value* to the young students. I am convinced that this method will produce excellent results.

Alfred Wittenberg.

I believe that the "New Method of Absolute Accuracy of Intonation on the Violin" by Herr Eberhardt *is bound to create a profound sensation.* The theoretical as well as the practical part of the work are *of great clearness and value.* The book will be *most useful* to the student. I shall not fail to recommend it most warmly to my pupils.



Absolute Treffsicherheit auf der Violine.

Neben dem Problem einer eindrucksvollen Tongebung ist es wohl hauptsächlich die Frage nach einer „absoluten“ *Treffsicherheit* der *linken* Hand, deren Lösung sowohl für den Pädagogen als auch für den strebenden Geiger das größte Interesse in Anspruch nehmen muß. Bestimmt doch diese Treffsicherheit in hohem Grade die Laufbahn eines Künstlers, da von ihr das Gelingen und die Vollendung der technischen Ausführung abhängt. Ein Ziel seines Strebens, dem er in unermüdlichem Üben, in angestrengtester, doch häufig leider erfolgloser Arbeit nacheifert, bildet darum eine *zuverlässige* Technik der linken Hand.

Ich möchte hier gleich auf eine Erscheinung hinweisen, die man oft, sowohl bei Schülern wie auch bei sogenannten ausgebildeten Geigern beobachten kann: Ein fortgeschrittener Grad technischen Könnens gewährleistet nicht immer die absolute Vollendung und Sicherheit selbst des technisch Leichtereren. Zur Verdeutlichung: Man wagt sich an die schwierigsten Aufgaben, beherrscht aber sogar Kreutzer-Etüden nicht absolut sicher. Dieser Fall als Extrem gedacht — trotzdem typisch für viele, die dadurch Lust und Liebe an einer im wesentlichen erfolglosen Arbeit verlieren! Erfolglos in dem Sinne, daß trotz eines gewissen Fortschritts und der Bewältigung schwierigerer technischer Aufgaben eine *absolute* Sicherheit sich nicht einstellen will.

Werden nicht allzuvielen diese quälende Unsicherheit auf das Konto einer fehlenden Begabung setzen?

Einen scharfen Gegensatz hierzu bildet die absolute Treffsicherheit des Virtuosen. Sie muß fast zu

Absolute Accuracy of Intonation on the Violin.

Next to the problem of an effective tone production, the question which is of the greatest interest both to the teacher and to the executant violinist is that of the *absolute certainty of aim of the left hand*. The whole career of an artist is, after all, to a large extent conditioned by this certainty, seeing that the success and the perfection of all technical execution is naturally dependent on it; and thus an absolutely reliable technique of the left hand must be the goal of his labour, which he strives to attain by indefatigable practice with intense, but only too often unsuccessful, effort.

I should like at once to draw attention to a phenomenon commonly observable in the case of so-called “finished” violinists, no less than of students: an advanced stage of technical achievement is by no means a sure guarantee of absolute perfection and certainty in what is technically much easier. To make my meaning clearer, the player will attempt the most difficult tasks, but has not an absolute mastery even of the Kreutzer Studies. This is perhaps an extreme instance, but it is typical of many who, owing to this defect, find only pain and grief in a labour which is thereby doomed to be in its essentials unsuccessful — unsuccessful in the sense that, in spite of a certain amount of progress and the mastery of a difficult technical problem, an absolute certainty cannot be attained.

Are not too many of us prone to attribute this torturing uncertainty to deficient natural capacity?

In sharp contrast to this is the absolute “certainty of aim” of the virtuoso. It becomes almost an enigma

einem Rätsel werden beim Wunderkind, das in so erstaunlich kurzer Zeit zur absolut sicheren Beherrschung des Griffbretts gelangt.

Ein ausgezeichnete Geiger sagte einmal zu mir: Wissen Sie, zur Ausbildung des Handgelenks allein gehört doch schon ein ganzes Menschenleben. — Die Folgen wären konzertierende Greise!

Franz v. Vecsey aber beherrscht nach drei-, vierjährigem Studium die gesamte Violintechnik, das sogenannte Handgelenk einbegriffen.

Nach Professor Schleichs Erklärung unterscheidet sich die geniale Anlage von der Durchschnittsbegabung durch das Fehlen von Hemmungen, deren Beseitigung anderen erst nach langem mühsamen Üben gelingt. Käme es nun nicht vor allem darauf an, der *Ursache* dieser Hemmungen nachzuspüren, durch ihr Erkennen a priori dem Schüler das hemmende Moment klarzumachen und so das Mittel zu geben, sie nach Möglichkeit auszuschalten?

Das Fehlen von Hemmungen bei der großen Begabung besteht zum großen Teil in der Fähigkeit, die für das Spiel *erforderlichen günstigsten Bewegungen* instinktiv richtig auszuführen, also ergibt sich umgekehrt, daß Fehler in den erforderlichen *Bewegungen* eine *Hemmung* für die Technik bedeuten müssen. Da man nur nach einer richtigen Diagnose heilen kann, so gilt es vor allem, die Symptome, die auf einen Fehler hindeuten, aufzudecken. Analysieren wir deshalb noch einmal: Angestregtes Studium ohne wesentlichen Erfolg. Trotz musikalischer Begabung und dem sicheren Gefühl der Darstellungsmöglichkeit doch eine mehr oder minder störende Unzuverlässigkeit der Technik, die es verhindert, das Gewollte in der erstrebten Form zum Ausdruck zu bringen. Als weiteres wichtiges Merkmal die trotz korrekter Ausbildung des rechten Armes unbefriedigende Tongebung.

Treten derartige Erscheinungen auf, so kann man bestimmt annehmen, daß eine Fehlerquelle vorhanden ist.

Ich habe häufig Schüler unsicher und unzureichend spielen hören, deren Anlagen mir gleichwohl bedeutender erschienen, als die Begabung von Geigern, die sich durch große Sicherheit im Spiel auszeichneten.

Die Überzeugung, daß ein unentdeckter Grundfehler im *Bewegungsmechanismus* und nicht Talentmangel die verhängnisvolle Ursache dieser Unsicherheit

in the case of the infant prodigy, who in such an astonishingly short time achieves almost certain mastery of the fingerboard.

An excellent violinist once said to me: "Do you know the development of the wrist alone is the study of a life-time?" The result would be a generation of grey-headed virtuosi.

But Franz von Vecsey after three or four years' study is absolute master of the whole technique of the violin, including that of the wrist.

According to the analysis of Professor Schleich, the difference between average talent and the endowment of a genius lies in the absence of certain inhibitions or obstacles, the removal of which is possible to the average only after much toilsome practice. Should it not then be our first object to trace the *origin* of these inhibitions, and on the strength of such knowledge make it clear to the student a priori what these inhibitions consist, and so give him the means of overcoming them.

The absence of inhibitions in the case of the exceptionally gifted means primarily an instinctive power of executing the movements most favourable to playing correctly; and thus it follows, conversely, that mistakes in these necessary movements must mean an inhibition of technique. As all healing is impossible without a correct diagnosis, the first requisite is to make clear all the symptoms which point to the existence of a fault. Let us then carry our analysis a step further: toilsome study without essential success: in spite of musical gifts and a certain instinct for interpretative possibilities, a more or less disturbing uncertainty of technique which prevents the executant from expressing what he wishes in the form after which he is striving. Another symptom is unsatisfactory tone-production in spite of correct development of the right arm.

If such phenomena are of constant occurrence, it is safe to assume that there is an equally constant source of error.

I have often heard students play uncertainly and unsatisfactorily whose talents none the less seemed to me greater than those of violinists who were distinguished by great certainty in their playing. The deeply rooted conviction that a hitherto undiscovered fundamental error in the mechanism of movement, and not lack of talent, was the fateful cause of this un-

sei, verließ mich nicht und fand im Laufe meiner Untersuchungen auch ihre Bestätigung.

Zunächst einmal die Erklärung des Begriffs Treffsicherheit in diesem speziellen Fall:

Der Unterricht bildet beim Anfänger, in der ersten Lage beginnend, die Treffsicherheit des Fingers in der Bewegung von oben nach unten aus. — Fingerfallbewegung. — Ein gutes Gehör vorausgesetzt, wird der Schüler nach verhältnismäßig kurzer Zeit in der ersten Lage rein und sicher spielen können. Auch die Benutzung einer jeweiligen anderen Lage scheint mir kein besonderes Problem. Ein solches tritt für mich erst an einem Punkte ein, den ich für den entscheidendsten überhaupt bei der Ausbildung der linken Hand halte: *Verbindung der Lagen miteinander*.

Da die Anforderungen, die heute an das technische Vermögen eines Geigers gestellt werden, weit umfangreicher sind, als zur Zeit Corellis und Bachs, ist eine Technik im Umfange von 3—5 Lagen, die damals im allgemeinen genügte, durchaus unzureichend. Bedingung vielmehr für den modernen Künstler ist eine absolute Beherrschung des Griffbretts in seinem ganzen Umfange, denn die heutige Geigenliteratur verlangt eine bei weitem größere Treffsicherheit in der *Bewegung* über das ganze Griffbrett, als im *Stand einer Lage*.

Treffsicherheit bedeutet hier also: Sicherheit im Wechsel von einer Position zu einer andern. Das wichtigste Moment für die Ausbildung der linken Hand beginnt für mich mit dem *Lagenwechsel*. Hier liegt ein Punkt vor, dessen Behandlung ohne eine sichere Kenntnis der in Frage kommenden Bewegungen für das ganze spätere Spiel verhängnisvoll werden kann.

Man hört häufig die Behauptung aufstellen, daß das Tastgefühl des Fingers (die feinen Nervenenden an der Kuppe) eine große Rolle bei der Treffsicherheit spielt. Wäre das der Fall, so müßte man eine merkwürdige Verschiedenheit des Tastgefühls annehmen. Dieses Tastgefühl, das bei Blinden so ganz hervorragend ausgebildet ist, würde den blinden Musiker zum glänzenden Techniker geradezu prädestinieren. Die Fälle aber, wo sich Blinde technisch besonders ausgezeichnet haben, gehören zu den seltenen. Ein Tastgefühl, gleichsam eine gewisse Feinfühligkeit, ist natürlich beim Geiger vorhanden, ohne aber eine ausschlaggebende Rolle zu spielen.

certainty, has been amply confirmed in the course of my investigations.

Our next step will be to explain the conception of "certainty of aim" in this special case.

The first task of the teacher in the case of a beginner who starts in the first position is to develop certainty of aim with his fingers in a downward direction (the fingerstroke). Granted a good ear, the pupil will in a comparatively short time play with true and certain intonation in the first position. Nor does the employment from time to time of another position appear to me to present a specific new problem. This, in my opinion, meets us only at a point which I consider the decisive one for the development of the left hand: *the combination of positions*.

As the demands which are to-day made on the technique of a violinist are of far wider compass than they were at the time of Corelli and Bach, a technique confined to the compass of three to five positions, which was amply sufficient in those days, is now totally inadequate. On the contrary, the first essential for the modern artist is an absolute mastery of the fingerboard throughout its whole compass, for the contemporary literature of the violin demands a far greater certainty of aim in the *movements* over the whole fingerboard *than while resting in one position*.

Certainty of aim therefore in this connection means certainty in the change from one position to another. Thus the most important stage in the development of the left hand, in my opinion, begins with the change of position. Here we have a point which, without certain knowledge of the movements concerned, may become of fateful import for the whole future development of the player's art.

We frequently hear the assertion that the *sense of touch of the finger* (the delicate ends of the nerves at the fingertips) plays a great part in the certainty of aim of the finger; but were this so, we should have to assume a wonderful difference in respect of sense of touch. This sense of touch, which is so exceptionally developed in the blind, would in that case, as by predestination, mark out the blind musician as an eminently brilliant technician; but the cases in which blind musicians have distinguished themselves in the matter of technique are rare. The truth is that a sense of touch, or so to speak a certain delicate

Um zu einer Kenntnis der hier in Frage kommenden Art der Bewegung zu gelangen, ist es zunächst notwendig, entweder an sich oder am Schüler die Bewegung, wie sie uns vor Augen tritt, einer genaueren Beobachtung zu unterziehen. Bei flüchtigem Betrachten sehen wir die Hand in Gleitbewegung (natürlich in Kombination mit Fingerfallbewegungen) in zwei Richtungen, von unten nach oben und zurück, sich über das Griffbrett bewegen. (Fig. 1.)

Dem Ursprung dieser Bewegungen, ihrem Ausgangspunkt gewissermaßen, hat man bis jetzt wenig oder gar keine Beachtung geschenkt. Hand und Finger nämlich, die bei oberflächlicher Betrachtung eine so durchaus dominierende Rolle zu spielen scheinen, kommen, so verblüffend dies auch klingen mag, für die eigentliche *Sicherheit* des *Treffens* nur sehr wenig, ja fast gar nicht in Frage.

Ich möchte hier einschalten, daß ich, um meine Leser in möglichst knapper Form mit dem gefundenen Resultat bekannt zu machen, auf eine umständliche und langwierige wissenschaftliche Beweisführung

meiner Behauptung verzichte, vielmehr die praktische Ausführung und den Erfolg bei den angegebenen Studien für die Richtigkeit des Folgenden sprechen lassen will.

In einem anderen Werk, das sich mit der Geigepädagogik in ihrem ganzen Umfange beschäftigen soll, werde ich ausführlich auf die wissenschaftliche Beweisführung zurückkommen.

Wenn ich behaupte, daß Hand und Finger bei der Bewegung als solcher nicht von so großer Bedeutung sind, so möchte ich gleich auf den folgenden Satz hinüberleiten, der den Kernpunkt meiner Behauptung bildet:

Hand und Finger dürfen nicht *aktiv bewegend* sein, sondern sind vielmehr das Geleitete, Geführte. Ich halte es aus diesem Grunde für falsch, von „führenden“ Fingern, namentlich bei Doppelgriffen, zu sprechen, da ein Finger nicht etwa der den Arm und die Hand nachziehende Teil, sondern umgekehrt der geführte Teil ist.

sensibility, is naturally present in the case of a violinist, but without forming a very important part of his general equipment.

In order to acquire complete knowledge of the species of movement with which we are here concerned, it is first of all necessary to examine more closely, either in oneself or in a pupil, how it presents itself to the vision of the observer. On superficial observation we seem to see the hand moving over the fingerboard with a gliding motion (naturally in combination with fingerstrokes) in two directions, that is to say, from below upwards and down again. (Illustration 1.)

Up to the present little or no attention has been devoted to the origin of these movements, that is to say, their starting point. The fact, however, is that

hand and finger, which on superficial observation seem to play such a dominating part, have — paradoxical as the assertion may seem — *little or no concern with certainty of aim.*

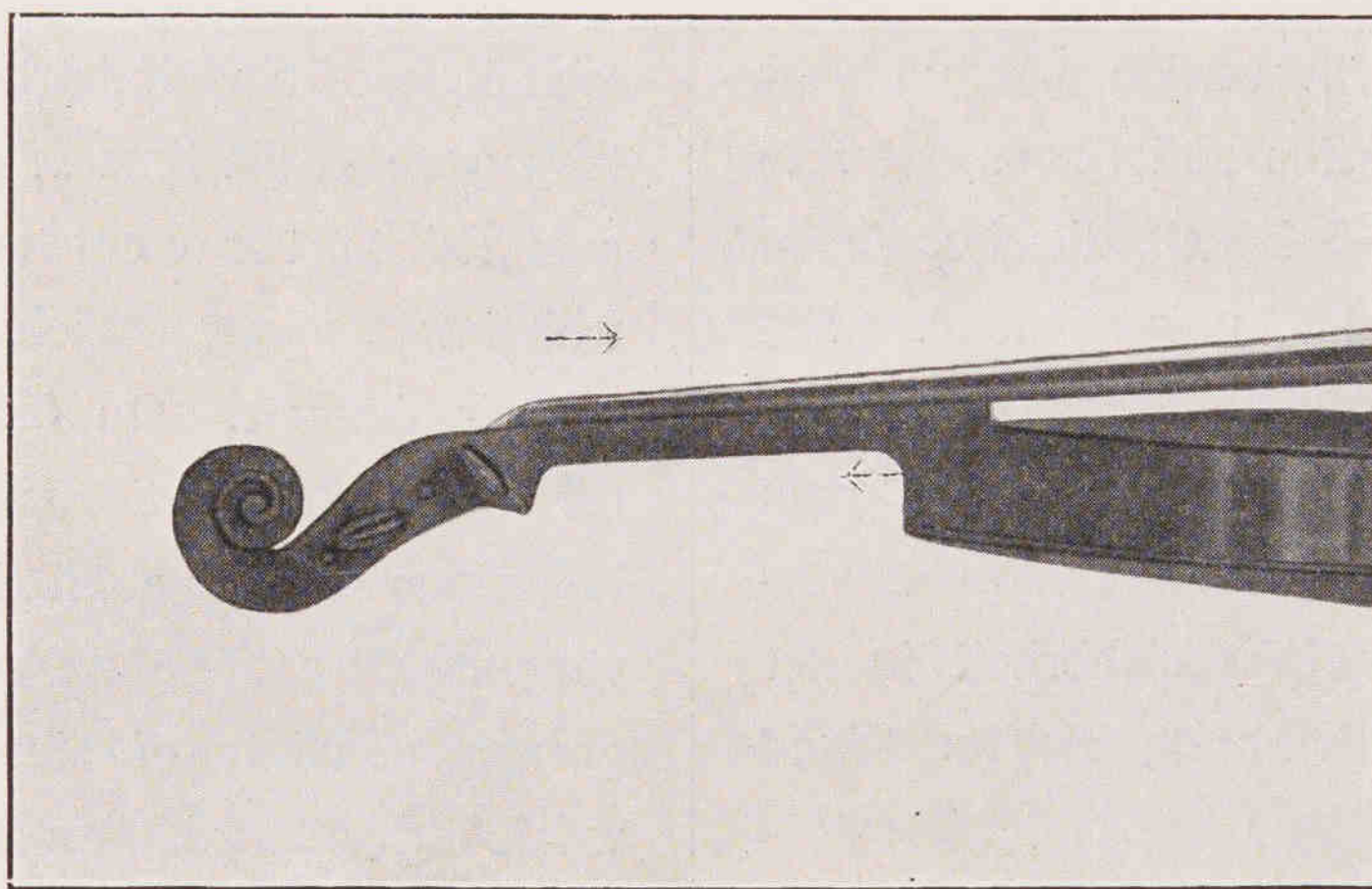
I should like to add here incidentally that in order to put my readers in possession of the results I have arrived at in the

concisest possible form, I dispense with minute and elaborate scientific proof of my assertions, preferring to allow the practical execution and success of the Studies I recommend to speak for the correctness of what follows.

In another work, in which I propose to deal with violin training in all its aspects, I will address myself to the question of scientific proof.

Having asserted that hand and finger are of no importance for the movement *as such*, I will proceed to the next theorem, which is the central point of my assertion:

The hand and fingers must not be active moving forces, but must rather be passive and be set in motion. For this reason, then, I think it wrong to speak of “leading fingers”, specially in the case of double-stopping, seeing that the finger is not the part which draws the hand and the arm after it, but on the contrary is the part which is led or guided.



Hettie Schüssler, Phot.

Fig. 1.

Hier ist die Kenntnis einer elementaren Tatsache aus der Anatomie, daß nämlich die *bewegende* Muskelgruppe immer ein Glied höher liegt, als die *bewegte*, von größter Bedeutung. Wenn z. B. dem Unterarm eine besonders starke Bewegung mitgeteilt werden soll, so ist die Ausbildung der führenden, d. h. bewegendenden Muskelgruppe am Oberarm und Schultergelenk das erste Erfordernis.

Die Erkenntnis, daß die aktive Tätigkeit von Hand und Fingern von geringerer Bedeutung ist, als die allgemeine Annahme uns glauben machen will, läßt eine Reihe wichtiger Folgerungen, die Bewegungen der linken Hand betreffend, bedeutungsvoll erscheinen.

Zunächst, da die Hand der geführte Teil des Armes ist, sind ihre eventuellen Eigenbewegungen, sowie alle *suchend-tastenden**) Bewegungen der Finger einer absoluten Treffsicherheit bestimmt schädlich. In dieser Beziehung kann hauptsächlich das Vibrato, das sehr häufig in eine aktive Schaukelbewegung der *Hand* ausartet, der sicheren Ausgestaltung der Technik von verderblichem Einfluß werden.

Die vielfach beobachtete Gegnerschaft der Pädagogen dem Vibrato gegenüber resultiert wohl hauptsächlich aus der instinktiven Vermutung, daß hier eine gefährliche Fehlerquelle vorliegen kann. Bei richtiger Ausführung des Vibrato dagegen, findet gerade die Aktivität des Oberarms ihren sichtbarsten und stärksten Ausdruck in der ausgeführten Bewegung.

Da ich die Wichtigkeit des Vibrato für Ton und Technik in meinem Buch „Der beseelte Violinton“**) ausführlich behandelt habe, möchte ich hier nur noch bemerken, daß das Vibrato niemals zu einer isolierten Pendelbewegung der Hand (Fig. 2) ausarten darf.

*) Diese typischen Nebenbewegungen sind häufig noch bei relativ vorgeschrittener Technik (speziell bei Sextensprüngen) zu beobachten.

**) Kühtmann, Dresden 1910.

In this connection it is of the greatest importance to bear in mind the elementary principle of anatomy that the group of muscles *which stimulates movement* is always one degree higher than that *which is stimulated*. When, for instance, we wish to communicate to the forearm a particularly strong impulse to move, the first requisite is the development of the guiding, i. e., stimulating, group of muscles in the upper arm and shoulder. When we have realized that the active energies of the hand and finger are of less importance than is generally believed, we shall attach due weight to a series of inferences concerning the movement of the left hand.

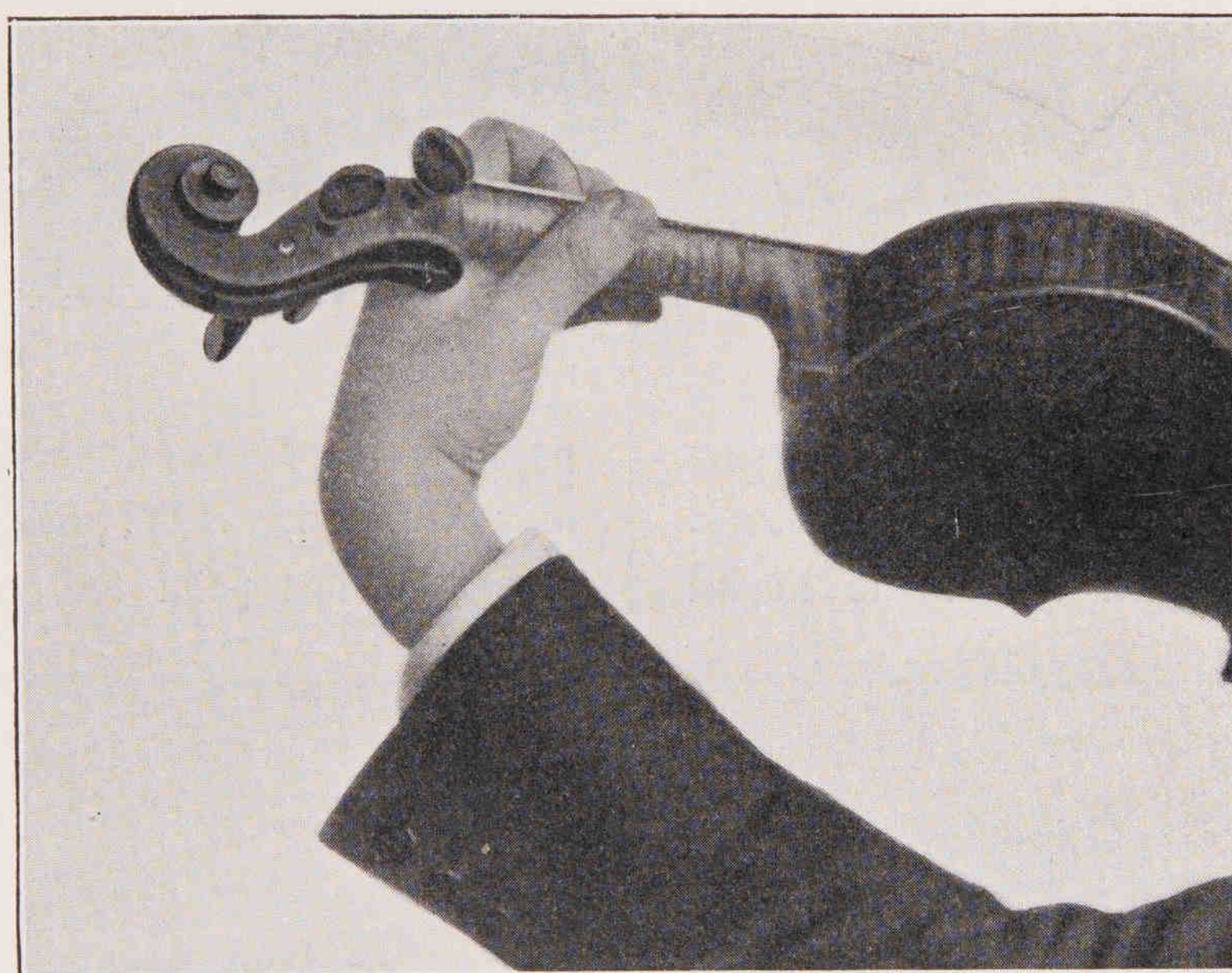


Fig. 2.

Hettie Schüssler, Phot.

1. Since the hand is the part of the arm which is moved, it follows that its independent movements, as well as all groping, searching*) movements of the fingers, are decidedly harmful to absolute certainty of aim. In this connection in particular the vibrato, which often degenerates into a mere seesaw of the *hand*, exerts a baneful influence on the

certain development of technique.

The commonly observed opposition of teachers to vibrato in all probability results chiefly from the instinctive suspicion that in it we have a dangerous source of error. On the contrary, however, in the correct execution of the vibrato, the right activity of the upper arm finds its most clearly visible and strongest expression in the properly executed pulsation.

As I have fully discussed the importance of the vibrato for tone and technique in my book „Violin Vibrato“**), I should like to add here only that the vibrato must never degenerate into an isolated oscillating movement of the *hand*. (Illustration 2.)

*) These typical by-movements can even be frequently noticed on players with a comparatively advanced technique, especially when playing in broken sixths.

**) Published by Kühtmann, Dresden 1910.

Der Vorgang stellt sich vielmehr kurz als eine Bewegung dar, die vom Oberarm ihren Ausgang nimmt und so den Unterarm in *Verbindung* mit der Hand bewegt.

Damit nun eine *Übertragung* der beabsichtigten Bewegungen stattfinden kann, ist es aber notwendig, die *Hand im Gelenk locker und leicht zu halten*. Zu vermeiden ist nur eine zu *aktive eigentätige* Bewegung der Hand vom Gelenk aus. Um die Hand vom Gelenk aus nicht zu verkrampfen, dürfte es sich gleichfalls empfehlen, den Fingerschlag nicht zu stark werden zu lassen.

Für außerordentlich wichtig halte ich in zweiter Linie für die Treffsicherheit die *Stellung des Daumens*. Es herrschen leider auch hierin eine Reihe höchst unklarer Vorstellungen. So läßt z. B. Sevcik den Daumen, den er irrtümlicherweise als eine starke Hemmung für die Technik betrachtet, um ihn von den Fingern möglichst zu emanzipieren, *unter* den Hals der Violine halten. (Fig. 3.)

Nun besteht aber gerade für jede Art von Handfertigkeit in der Gegenüberstellung des Daumens zu den Fingern, unser stärkstes Geschicklichkeitsmoment. Bei

den meisten Künstlern werden wir auch stets den Daumen in starker Opposition (Fig. 4) finden. Die Opposition des Daumens verhindert vor allem — und das ist das Wichtigste für mich, die *Eigenbewegungen* der Hand. Die Hand, vom Arm aus *geführt*, läuft dadurch gleichsam wie in einer Schiene und ist nicht der Gefahr

2. The true process is rather a movement which has its origin in the upper arm and so sets in motion the forearm *in combination* with the hand.

For the *transmission* of the intended movement it is necessary that *the wrist should be held lightly and loosely*. The only thing to be avoided is *active independent* movement of the hand from the wrist. In order to prevent stiffness of the hand from the wrist downwards, it is also to be recommended that the fingerstroke should not be allowed to be too strong.

Of the utmost importance in the second place, in my opinion, for accuracy of stopping, is the position of the thumb. Unfortunately, on this point too, vague ideas are prevalent.

Thus, for instance, Sevcik would have the thumb, which he quite wrongly considers as a strong obstacle to perfect technique, held *under* the neck of the violin in order to make it as independent as possible of the other fingers. (Illustration 3.)

But the main element of skill and manual dexterity lies just in the position of the thumb in relation to the other fingers. Thus we find in

the case of most artists the thumb in strong opposition (Illustration 4.) The opposition of the thumb, above all prevents (and that is in my view the most important point) the independent movement of the hand. The hand, *set in motion* from the arm, thus as it were runs as in a groove and is not exposed to the danger of departing from the

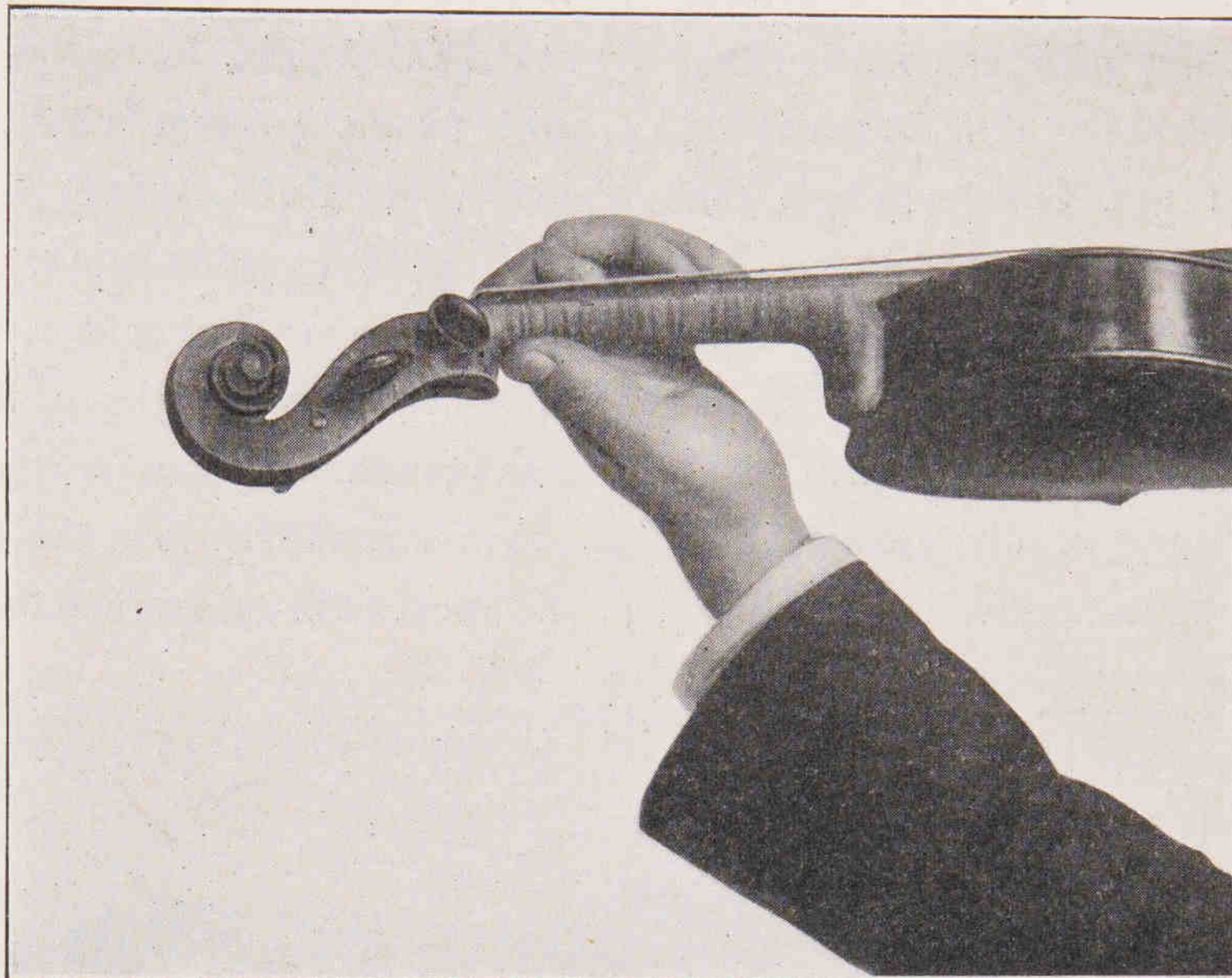


Fig. 3.

Hettie Schüssler, Phot.

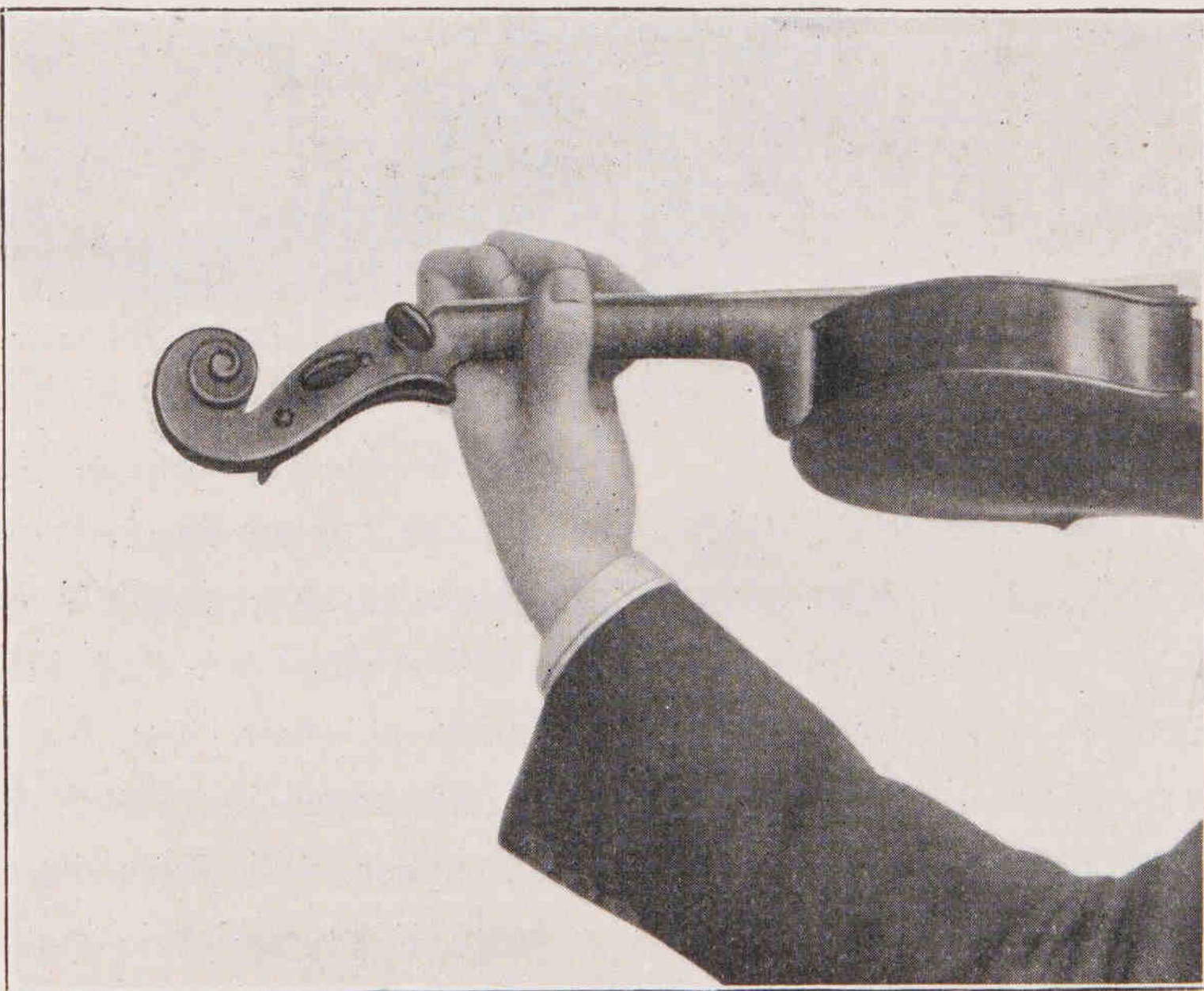


Fig. 4.

Hettie Schüssler, Phot.

ausgesetzt, aus der ursprünglichen Haltung zu fallen. Ich wäre aus diesem Grunde auch gegen alle isolierten Emanzipationsübungen des Daumens*) überhaupt. Aller-

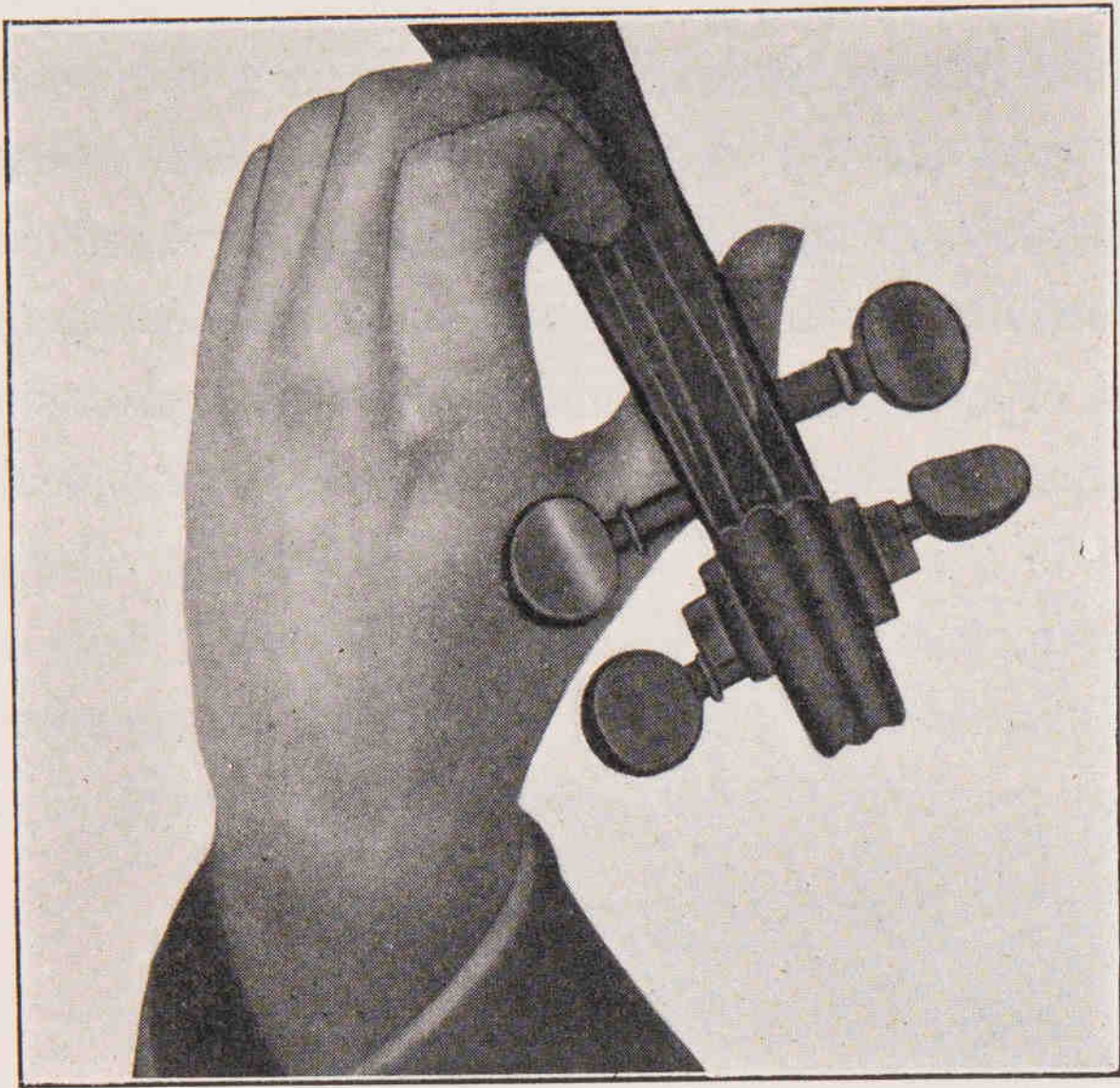


Fig. 5.

Hettie Schüssler, Phot.

dings ist es für mich ein Erfordernis, jedes Pressen des Daumens gegen den Hals auszuschalten, um jede Hemmung der Bewegung in der Halsrichtung zu vermeiden.

Auch die Stellung des ersten Fingers kann Eigenbewegungen der Hand veranlassen und dadurch die Sicherheit des Spiels schädigen. So ist Spohrs Vorschrift, beim Vibrato die Hand durch die Stellung des ersten Fingers vom Hals abzulösen und die Violine nur mit Fingerkuppe und Daumen zu halten, durchaus falsch. (Fig. 5.)

Bedingung vielmehr für die *ersten vier* Lagen ist, den Hals *leicht* zwischen Daumen und Zeigefingerwurzel zu halten. (Fig. 6.) Erst diese Stellung kann eine ruhige, durch unrichtige Gegenbewegungen nicht gestörte Führung gewährleisten.

Daß übrigens wirklich beim Geigen die Hand der geführte und nicht der führende Teil ist, dürfte schon aus einem Vergleich mit den gleichen Funktionen beim Cellospiel hervorgehen. Die führende Tätigkeit des Armes ist hier, wo die Entfernungen um so viel größer sind als auf der Violine, eine viel zwingendere, sichtbarere Notwendigkeit. Außerdem ist sie hier, wo das Tragen des Instrumentes wegfällt und der Arm frei herabhängt, bedeutend leichter und ungezwungener durchführbar.

*) Die Rückwärtsbewegung des Daumens in die erste Lage wird nach der Vorschrift in der Moser-Joachim-Violinschule ausgeführt.

original position. I should therefore be opposed on principle to all isolated studies for the emancipation of the thumb*). I consider it, however, essential to eliminate all pressure of the thumb against the neck in order to prevent any obstacle to the free movement in the direction of the neck.

The position of the index finger also can induce isolated movements of the hand and thus interfere with the certainty of the player. Thus I consider as totally wrong Spohr's injunction to loose the hand from the neck in vibrato playing through the position of the first finger, and to hold the violin only with the hollow of the remaining finger and the thumb (Illustration 5).

It is rather an essential condition for the *first four* positions to hold the neck *lightly* between the thumb and the root of the index. (Illustration 6.) Thus alone can the player secure a quiet movement, undisturbed by incorrect impulses.

Moreover that in violin-playing the hand is the passive and not the active element may be proved by a comparison with the analogous functions in violoncello-playing. In this case, where the distance is so much greater than on the violin, the guiding activity of the arm is proportionately a much more dominant and visible necessity. Moreover in this case, where the

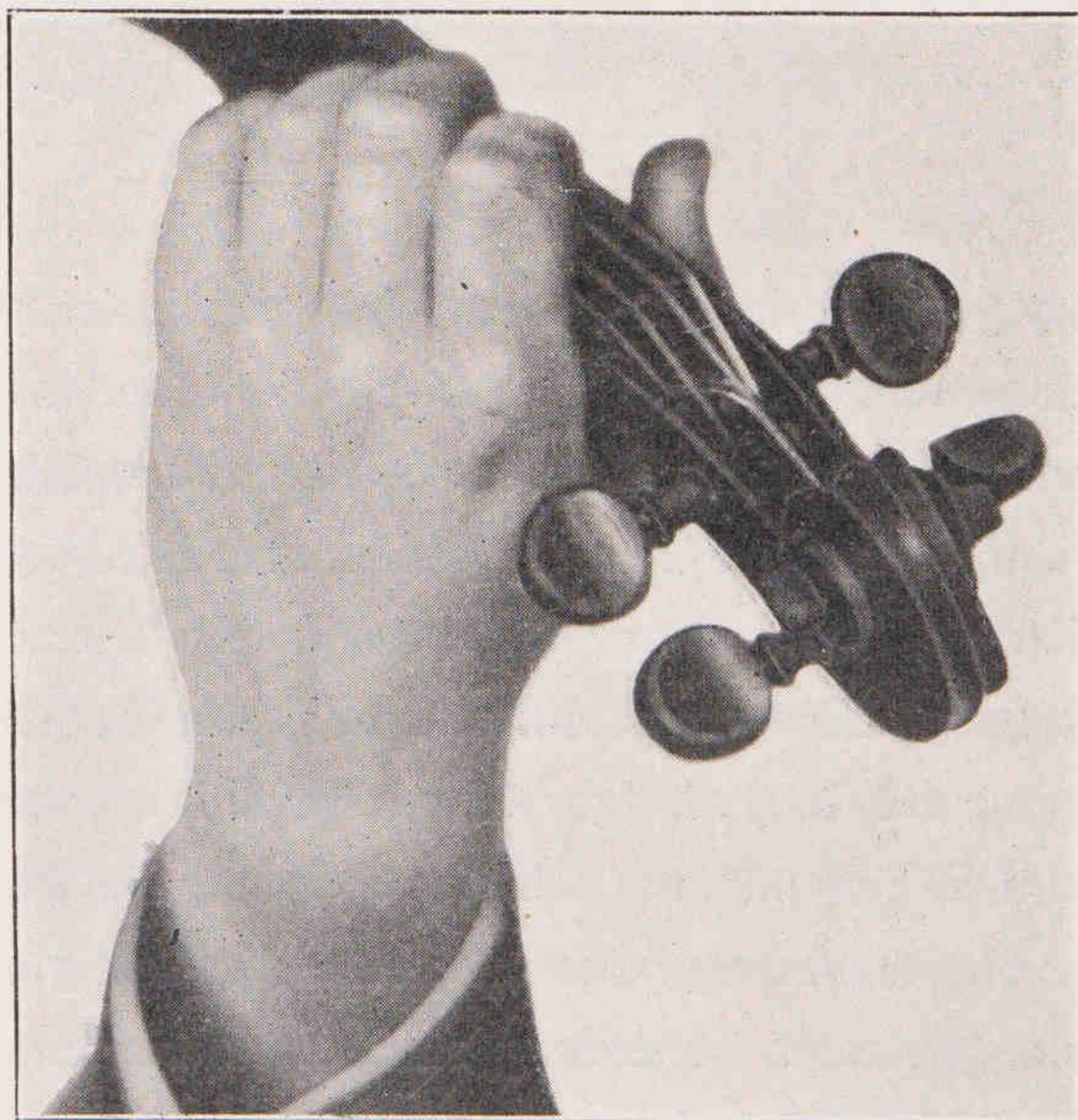


Fig. 6.

Hettie Schüssler, Phot.

holding of the instrument is eliminated and the arm depends free, it can be executed with much greater ease and less restraint.

*) The return movement of the thumb into the first position is to be executed according to the instructions contained in the Moser-Joachim Violin School.

Der Gedanke, der mich bei den folgenden Übungen leitet, besteht darin, die Treffsicherheit auszubilden auf Grund der erforderlichen Armbewegungen.

Ich schließe also von der Bewegung auf die günstigste Übung. Es stellt dieses Verfahren gerade das umgekehrte Prinzip dar, das die Sevcik-Methode anwendet.

Sevcik geht von der einfachsten Form der Übung aus, um am Ende zu den kompliziertesten Übungskombinationen zu gelangen. Er bezweckt also, indem er vom Einfachen zum Kompliziertesten vorschreitet, durch immer wiederholte Übung nach und nach die erforderlichen richtigen Bewegungen zu erzielen. Nun setzt aber selbst das einfachste Übungsbeispiel die richtige Bewegung nicht absolut voraus. Wenn aber

The principle which has guided me in the violin exercises is the development of certainty of aim by means of the requisite movements of the arm. I argue then from the movement to the most desirable exercises. The principle embodied in this process is the precise opposite of that on which the Sevcik method is based.

Sevcik proceeds from the simplest form of exercise, arriving finally at the most complicated combination of exercises. His object thus is, by proceeding from the greatest simplicity to the greatest complexity, to obtain gradually, by means of perpetually repeated exercises, the necessary right movements. Now the simplest exercise does not absolutely pre-suppose a correct movement. But when the movement in its

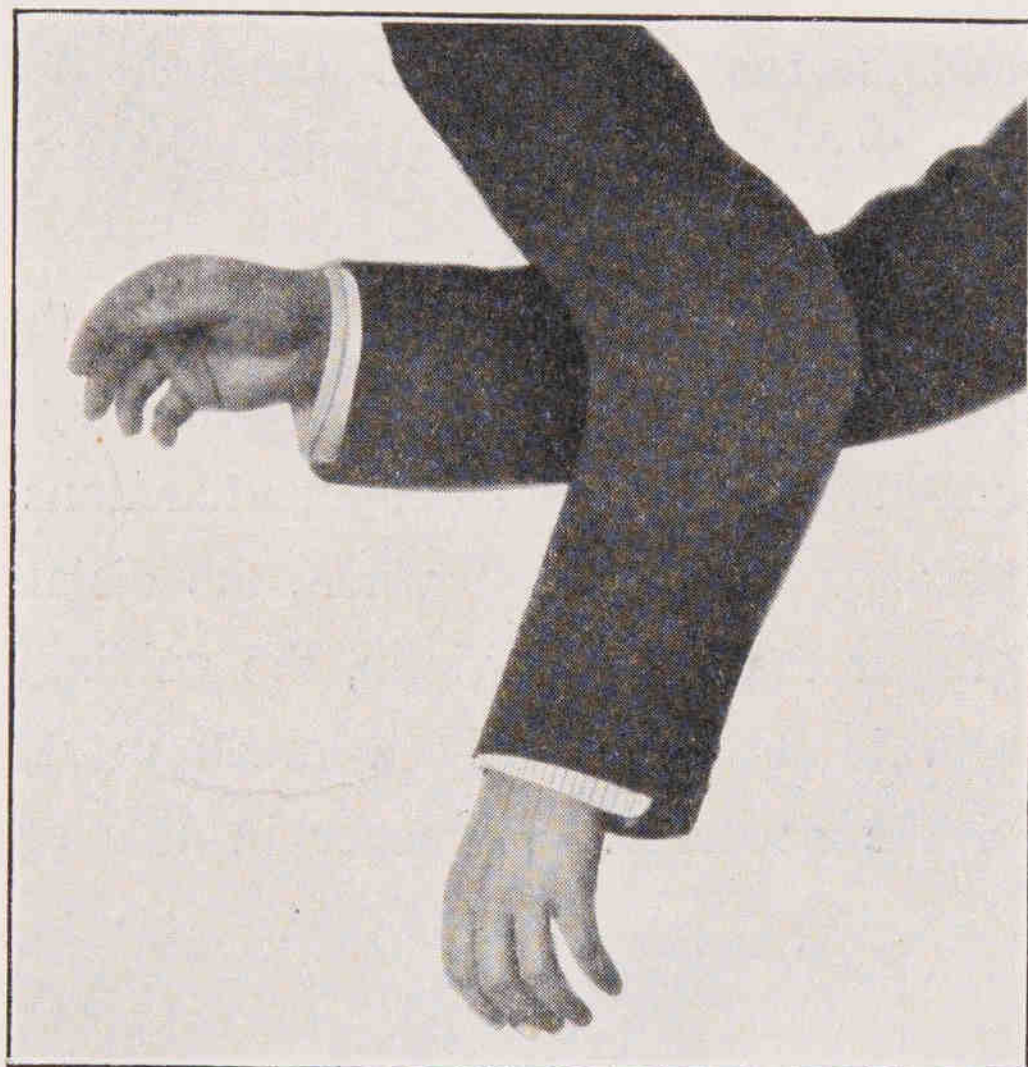


Fig. 7.

Hettie Schüssler, Phot.

die Bewegung in der Grundform nicht richtig ist, so ist die Wahrscheinlichkeit, daß sie durch wiederholtes Üben der komplizierteren Kombinationen sich allmählich verbessert, nicht eben groß. Im Gegensatz dazu ist es logisch, daß sich die Übung von vornherein in den Dienst der erforderlichen Bewegung stellt, und nicht erst die richtige Bewegung aus langwieriger Übung resultieren soll.

Zum Schluß möchte ich noch einmal die Punkte, die für die Ausbildung einer treffsicheren Technik von ausschlaggebender Bedeutung sind, kurz wiederholen:

Von Wichtigkeit ist

1. die richtige Stellung des Daumen,
2. die richtige Stellung des ersten Fingers.

Zu vermeiden sind

1. unsichere Tastbewegungen der Finger,
2. zu heftige Eigenbewegungen der Hand (falsches Vibrato).

elementary form is not correct, the probability that it will gradually improve in the progress to more complicated combination is surely remote. On the other hand, it is more logical that practice should from the very beginning be employed to secure the necessary movement, than that the right movement should be the result of long and toilsome practice. In conclusion I should like briefly to summarise once more the points which are of paramount importance for the development of certainty in technique.

Of primary importance are:—

1. The correct position of the thumb.
2. The correct position of the index finger.

To be avoided are: —

1. Any uncertain searching movements of the fingers.
2. Too violent independent movement of the hand (false vibrato).

Als Hauptfordernis muß die Ausbildung der den Unterarm führenden Muskelgruppe am Oberarm und Schultergelenk betrachtet werden. Ausgezeichnet wirken hier vom Lehrer oder einer zweiten Person ausgeführte Rollungen des ganzen Armes (Fig. 7). Um die häufig auftretenden, dem Spiel hinderlichen Muskelkontraktionen und Spannungen auszuschalten, muß der Lehrer ferner von Zeit zu Zeit den Arm des Schülers während des Spiels nach unten schlagen (Fig. 8). Das Gefühl, daß der Unterarm leicht

As the first requisite we must regard the development of the group of muscles in the upper arm and shoulder, by which the forearm is set in motion. Of great service in this connection are rotary movements of the whole arm made by the teacher or a second person. (Illustration 7.) For the elimination of the frequently occurring contractions and expansions of the muscles, which are an obstacle to correct playing, the teacher should from time to time, while the pupil is playing, strike his arm downwards. (Illustration 8.)



Fig. 8.

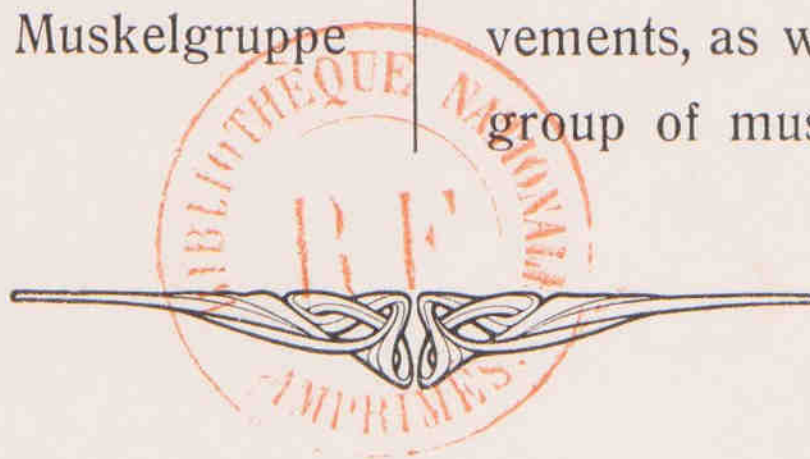
Hettie Schüssler, Phot.

und ohne Spannung der Direktion des Oberarms folgt, ist eine Vorbedingung für eine mühelose Bewältigung technischer Schwierigkeiten. Gerade die hier angegebene Übung wird verhältnismäßig rasch zum Ziel führen, da sowohl Lehrer wie Schüler sehr bald das Empfinden für die hierdurch bewirkte Ausschaltung der hemmenden Spannungen erhalten werden.

Alle Übungen, die ich im folgenden Teil gebe, zielen in erster Linie darauf hin, die Treffsicherheit in der Bewegung auszubilden, sowie auf Grund der richtigen Haltung die Aktivität der führenden Muskelgruppe zu steigern.

The feeling that the forearm is easily and without tension following the direction of the upper arm is the first pre-requisite for the easy conquest of technical difficulties. The exercises prescribed here will lead to this desired goal comparatively quickly, since both teacher and pupil will by means of them very soon acquire the feeling for the elimination of the hampering tension which they achieve.

All the exercises which I have prescribed in the following pages have in the first instance for their object the development of certainty of aim in all movements, as well as the increased activity of the guiding group of muscles on the basis of correct positions.



Übung I.

Study I.

I. Bewegung nach oben.

I. Upward Movement.

A Saite.

A string.

The musical score is written for a single A string. It begins with a treble clef and a 4/4 time signature. The first staff is marked with 'a)' and 'b)' for bowing techniques. The music is divided into measures by double bar lines, with repeat signs at the end of each staff. The staves are labeled with letters A, D, G, and E, indicating specific notes or chords. The key signature changes from one sharp (F#) to two sharps (F#, C#). The music is divided into measures by double bar lines, with repeat signs at the end of each staff.

A Saite.
A string.

II.

10 staves of musical notation for Part II. The notation includes treble clef, 4/4 time signature, and various musical symbols such as notes, rests, slurs, and repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4. Chords are labeled with letters: E, D, G, and A. The key signature has one sharp (F#).

III.

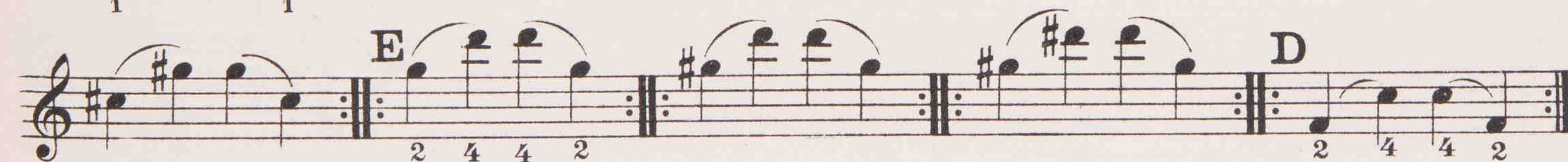
2 staves of musical notation for Part III. The notation includes treble clef, 4/4 time signature, and various musical symbols such as notes, rests, slurs, and repeat signs. Fingerings are indicated by numbers 1 and 2. Chords are labeled with letters: E, D, and G. The key signature has one sharp (F#).

A Saite.
A string.

3



IV.



V.



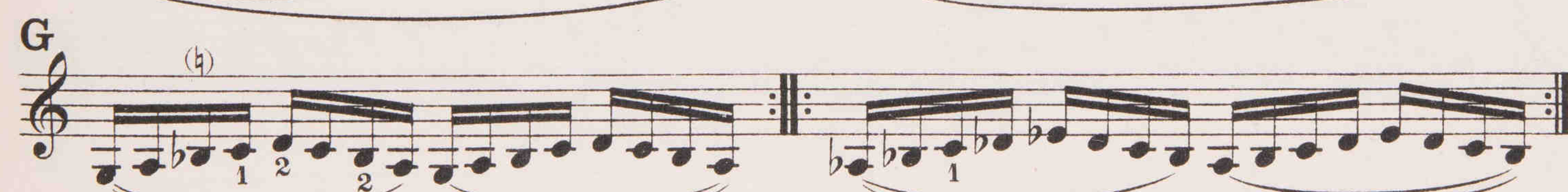
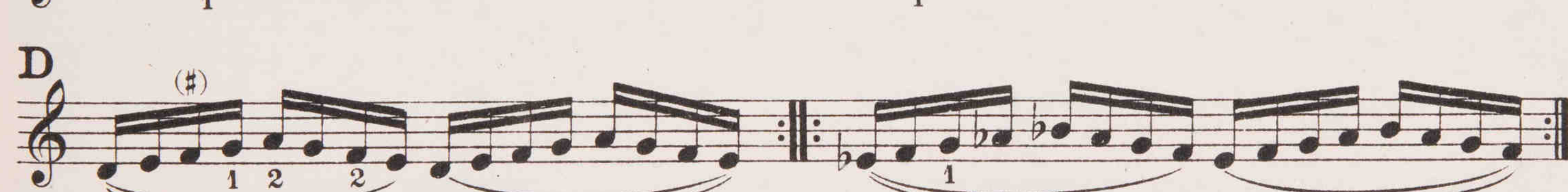
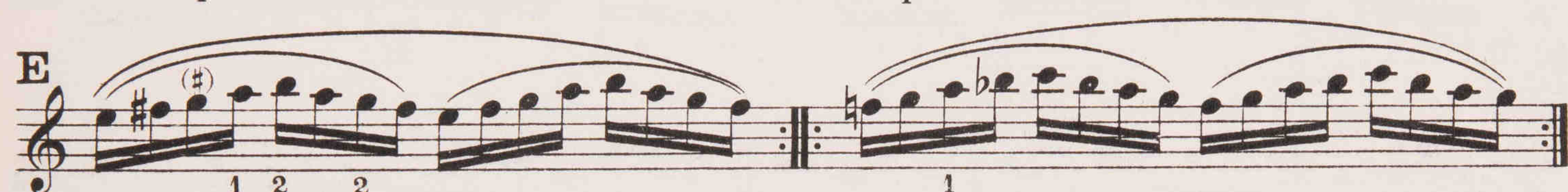
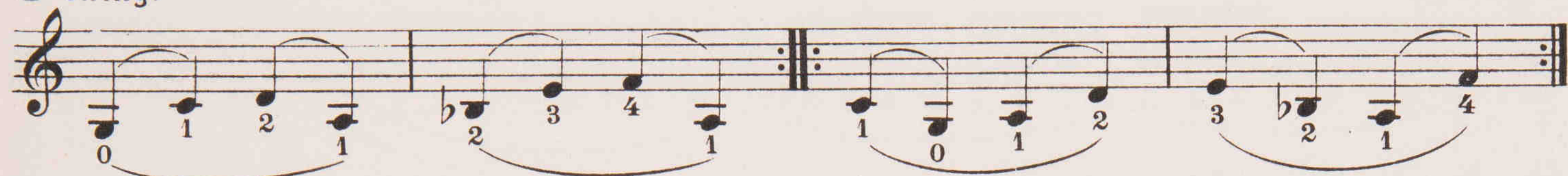
A string.

D

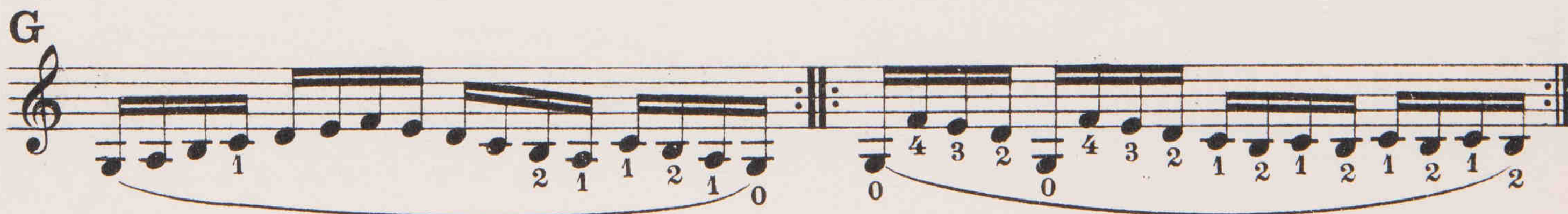
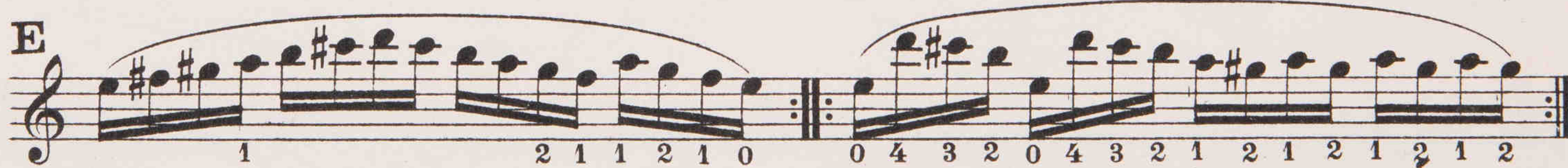
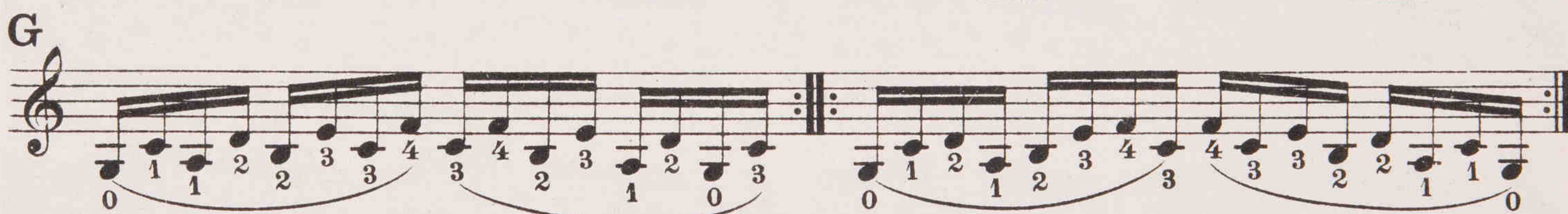
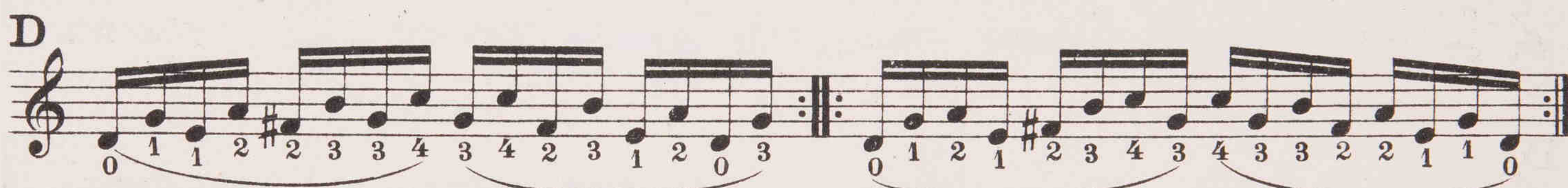
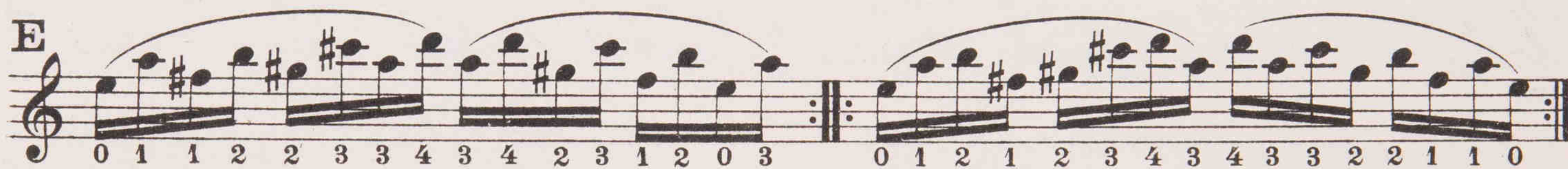
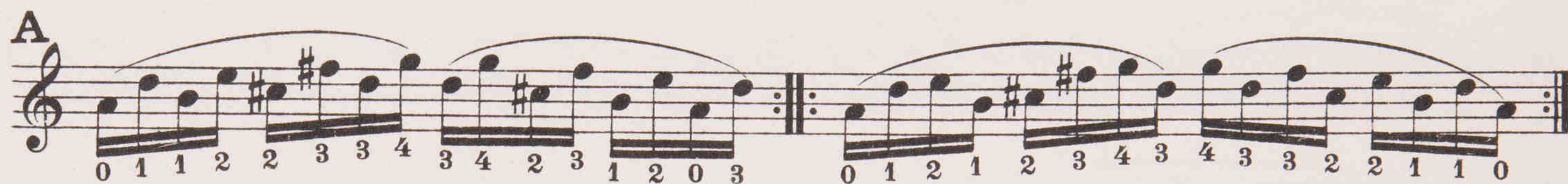
0 1 2 1 2 3 4 1 1 0 1 2 3 2 1 4

G Saite.
G string.

5



6^e D Saite.
D string.



I. - IV. Lage.
First to Fourth Positions.

7

A Saite.
A string.

I.

A Saite.
A string.

II.

Section II consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written for a single string instrument, with fingerings indicated by numbers 1, 2, and 3. The first staff includes a chord labeled 'E' (E major) and a fingering of 1 1 1 1. The second staff includes a chord labeled 'D' (D major) and a fingering of 1 1 1 1. The third staff includes a chord labeled 'G' (G major) and a fingering of 1 1 1 1. The fourth staff includes a chord labeled 'A' (A major) and a fingering of 2 2 2 2. The fifth staff includes a chord labeled 'E' (E major) and a fingering of 2 2 2 2. The sixth staff includes a chord labeled 'D' (D major) and a fingering of 2 2 2 2. The seventh staff includes a chord labeled 'G' (G major) and a fingering of 2 2 2 2. The eighth staff includes a chord labeled 'A' (A major) and a fingering of 3 3 3 3. The ninth staff includes a chord labeled 'E' (E major) and a fingering of 3 3 3 3. The tenth staff includes a chord labeled 'D' (D major) and a fingering of 3 3 3 3. The music is written in a style that suggests a specific fingering for each note, with some notes being tied across measures.

III.

Section III consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written for a single string instrument, with fingerings indicated by numbers 1, 2, and 3. The first staff includes a chord labeled 'A' (A major) and a fingering of 1 2 2 1. The second staff includes a chord labeled 'E' (E major) and a fingering of 1 2 2 1. The third staff includes a chord labeled 'D' (D major) and a fingering of 1 2 2 1. The fourth staff includes a chord labeled 'G' (G major) and a fingering of 1 2 2 1. The music is written in a style that suggests a specific fingering for each note, with some notes being tied across measures.

A Saite.
A string.

9

The first system of musical notation consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes with various accidentals, including sharps and flats. Fingering numbers (2, 3, 3, 2) are written below the first four notes. The second staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'E' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (2, 3, 3, 2) are written below the first four notes. The third staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'G' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (2, 3, 3, 2) are written below the first four notes. The fourth staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'A' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (3, 4, 4, 3) are written below the first four notes.

IV.

The second system of musical notation consists of eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat), with a large 'A' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (1, 3, 3, 1) are written below the first four notes. The second staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'D' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (1, 3, 3, 1) are written below the first four notes. The third staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'G' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (1, 3, 3, 1) are written below the first four notes. The fourth staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'A' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (2, 4, 4, 2) are written below the first four notes. The fifth staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'E' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (2, 4, 4, 2) are written below the first four notes. The sixth staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'D' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (2, 4, 4, 2) are written below the first four notes. The seventh staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'G' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (1, 4, 4, 1) are written below the first four notes. The eighth staff starts with a treble clef and a key signature of one sharp (F-sharp), with a large 'A' above the first note. It contains a series of eighth and sixteenth notes with various accidentals. Fingering numbers (1, 4, 4, 1) are written below the first four notes.

V.

A Saite.

A string.

3 1 1 3 2 3 1 1 3 2

3 1 1 3 2 3 1 1 3 2

3 1 1 3 2 3 1 1 3 2

3 1 1 3 2 3 1 1 3 2

3 1 1 3 2 3 1 1 3 2

3 1 1 3 2 3 1 1 3 2

3 1 1 3 2 3 1 1 3 2

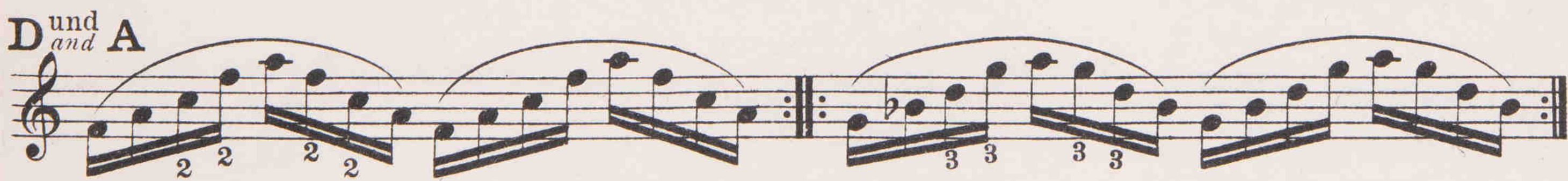
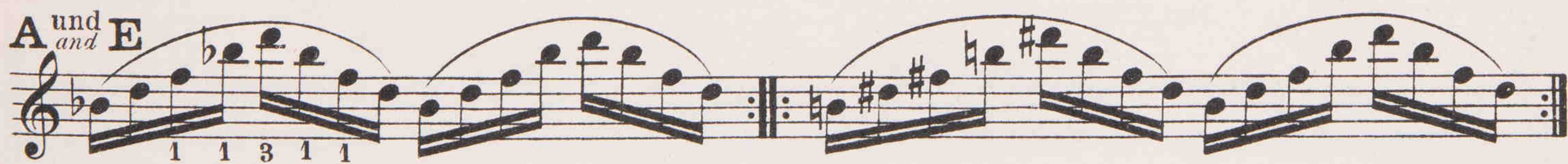
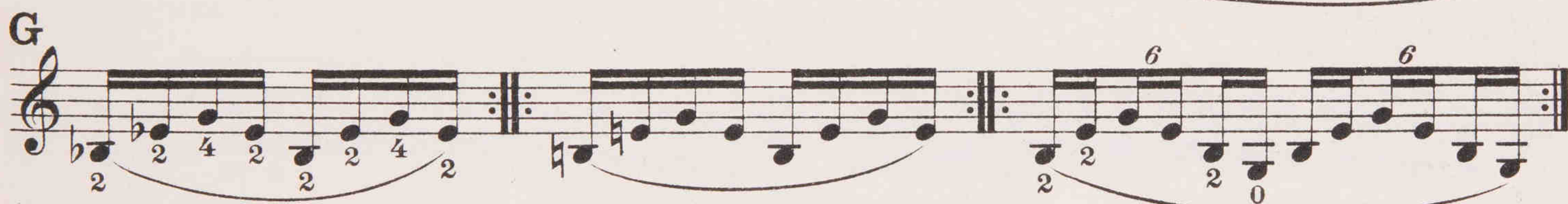
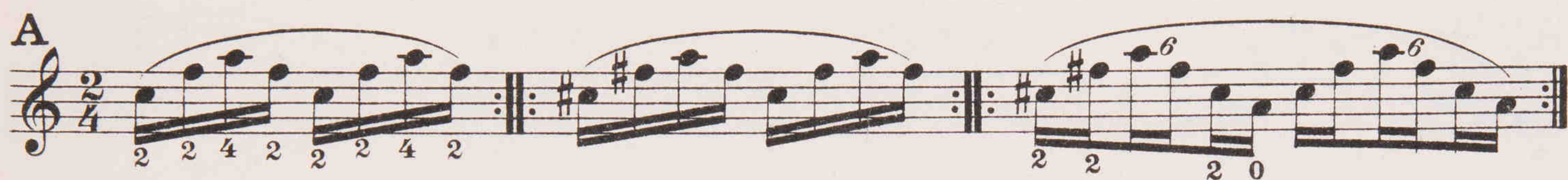
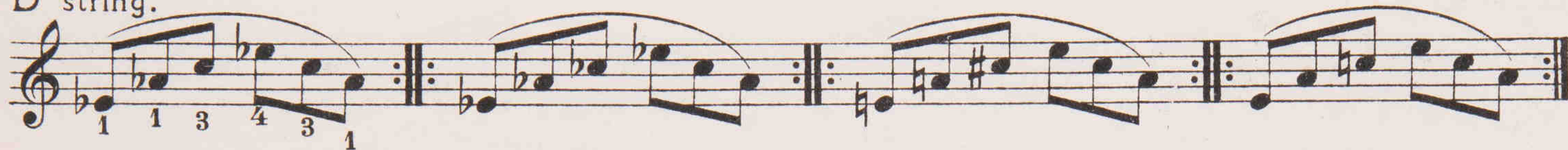
3 1 1 3 2 3 1 1 3 2

3 1 1 3 2 3 1 1 3 2

1 1 3 4 3 1 1 1 3 4 3 1

D Saite.
D string.

11



G und D Saite.
and string.

The musical score is organized into three main sections, each with two staves. The first section is for the G and D strings, the second for the A and E strings, and the third for the A and E strings. Each section contains two staves of music, with various fingerings and techniques indicated by numbers and symbols.

G und D Saite. and string.

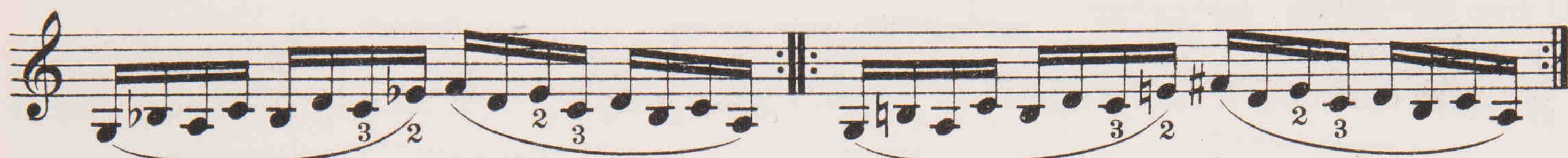
A und E

A

E

D

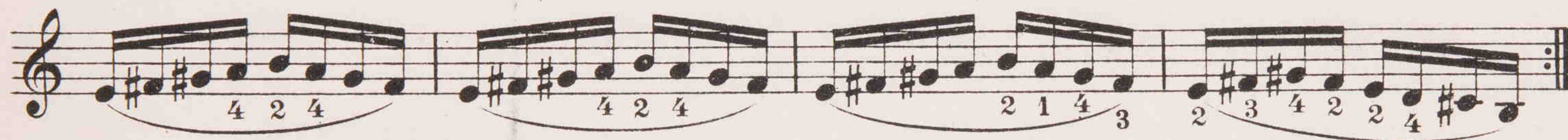
G



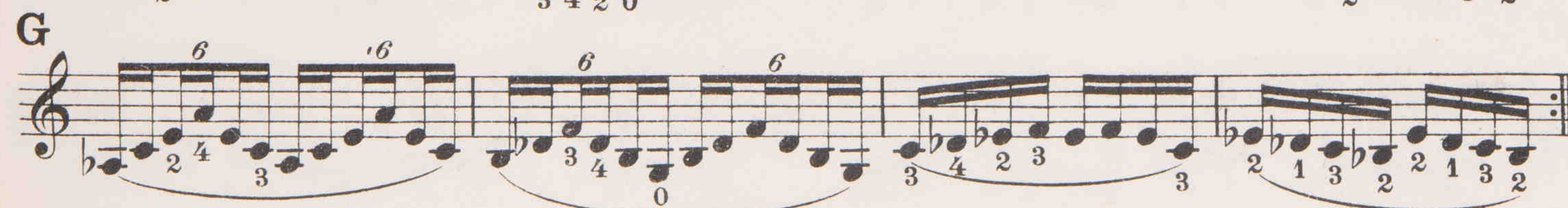
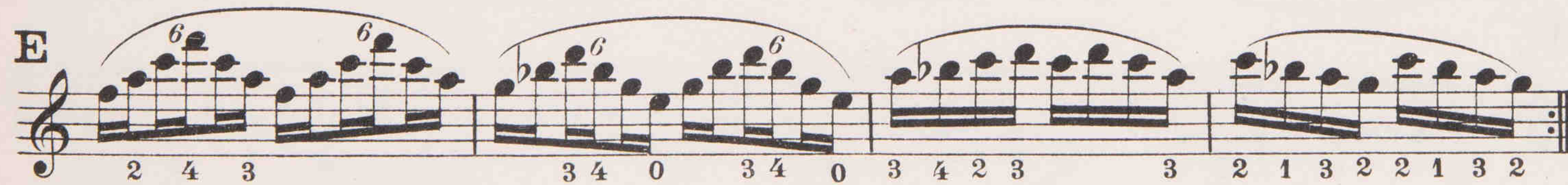
D und A Saite.
and string.



G und D



A und E



14

D Saite.
D string.

2 4 3 2 4 3 3 4 1 3 4 1 3 4 2 3 2 1 3 2 2 1 3 2

6 6 6 6 3 4 2 3 3 2 1 3 2 2 1 3 2

6 6 6 6 3 4 2 3 3 2 1 3 2 2 1 3 2

6 6 6 6 3 4 2 3 3 2 1 3 2 2 1 3 2

Freier Einsatz.

Free Attack.

Bei der leeren Saite soll die Hand in die erste Lage zurückgeführt werden.
The hand to return to the first position for notes on the open strings.

Bewegung mit dem Arm.

(4) 0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

2 3 1 1 2 3 1 1 2 4 2 4 3 2 2 4 2 4 2 4 3 2 2 4

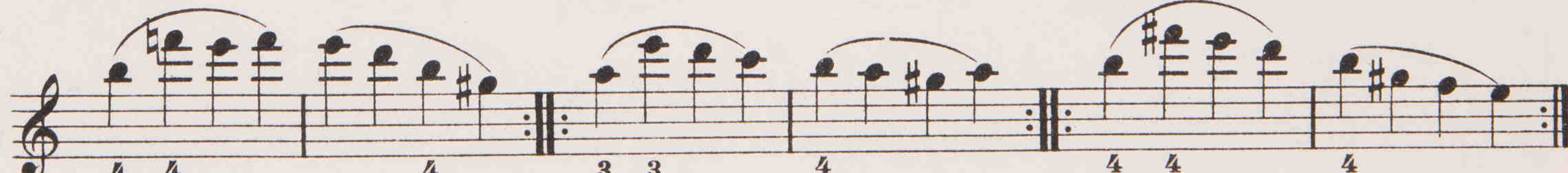
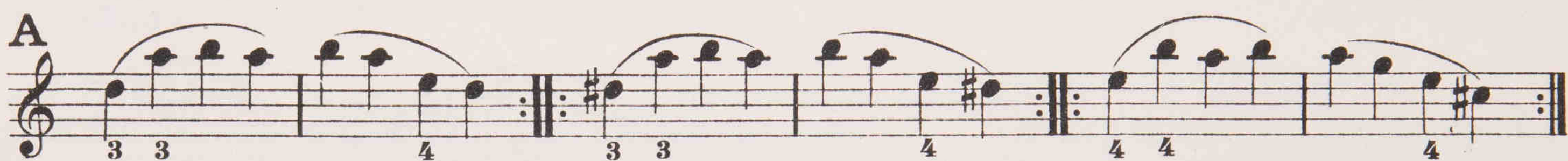
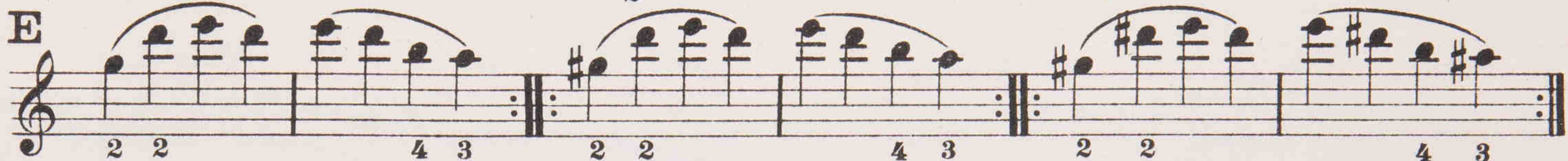
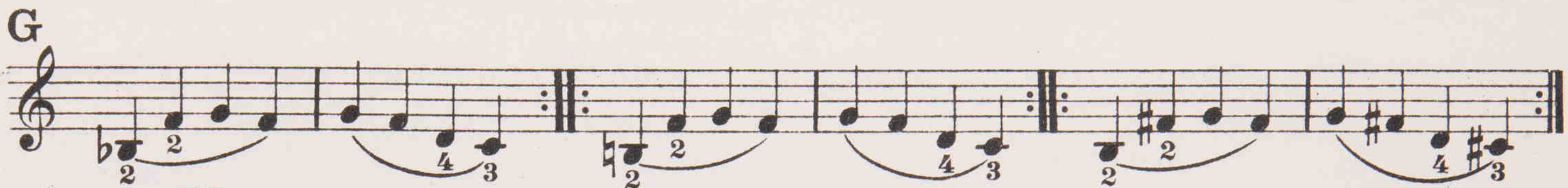
2 3 1 1 2 3 1 1 2 4 2 4 3 2 2 4 2 4 2 4 3 2 2 4

G und D Saite.
and string.

The first section of the page contains six staves of musical notation. The first two staves are for the G and D strings, and the next four are for the A and E strings. The notation includes various fingerings (1, 2, 3, 4) and accidentals (sharps, flats, naturals). The music is written in a style typical of early 20th-century guitar method books, with a focus on technical exercises and scale runs.

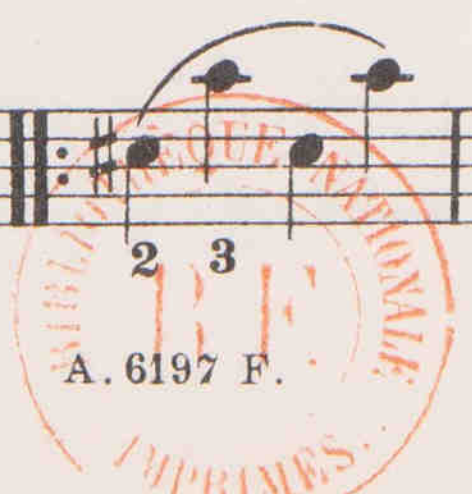
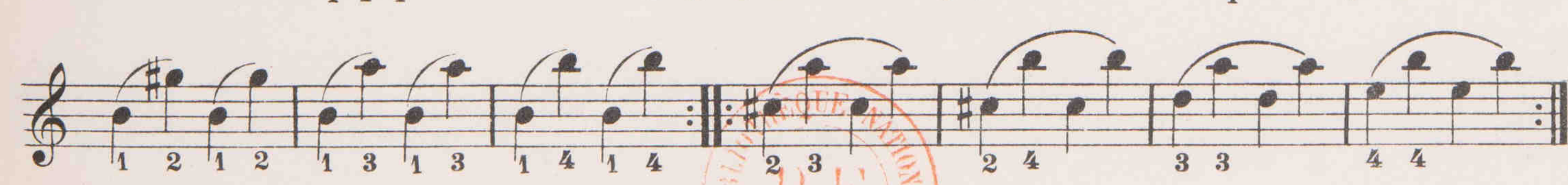
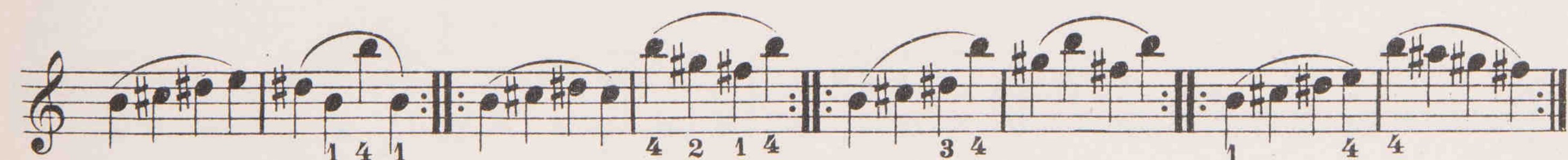
V. Lage.
Fifth Position.

The second section of the page contains five staves of musical notation, each labeled with a letter (A, D, G, E, A) indicating the starting note or position. The notation includes various fingerings (1, 2, 3) and accidentals (sharps, flats, naturals). The music is written in a style typical of early 20th-century guitar method books, with a focus on technical exercises and scale runs.

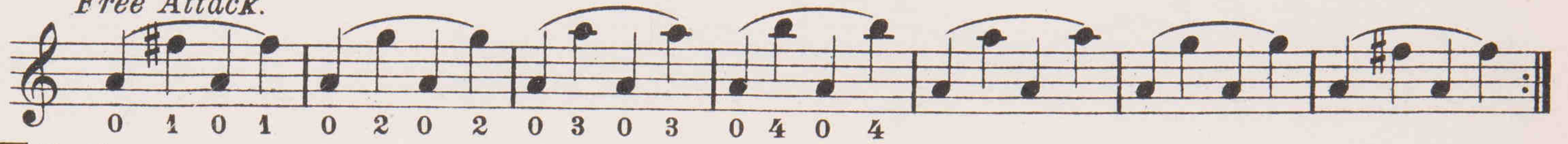
D Saite.
string.

E Saite.
E string.

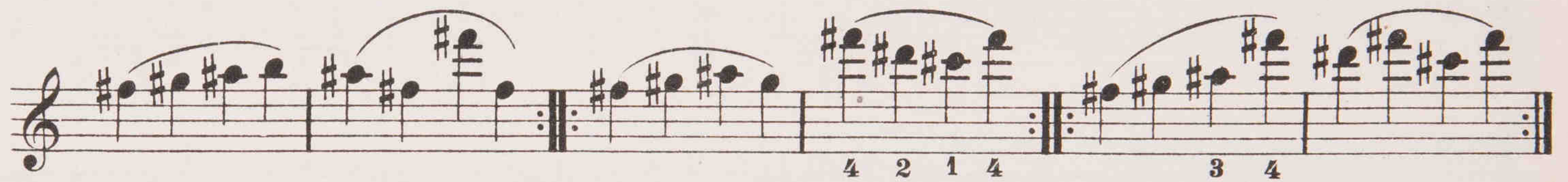
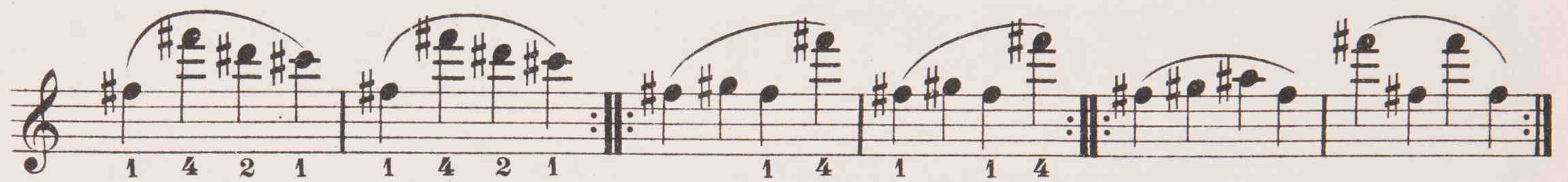
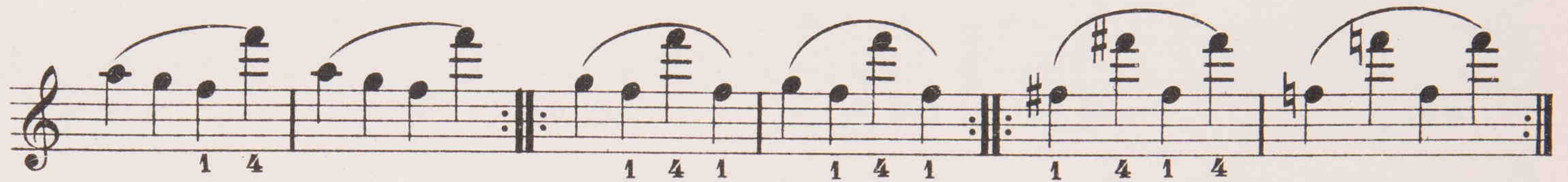
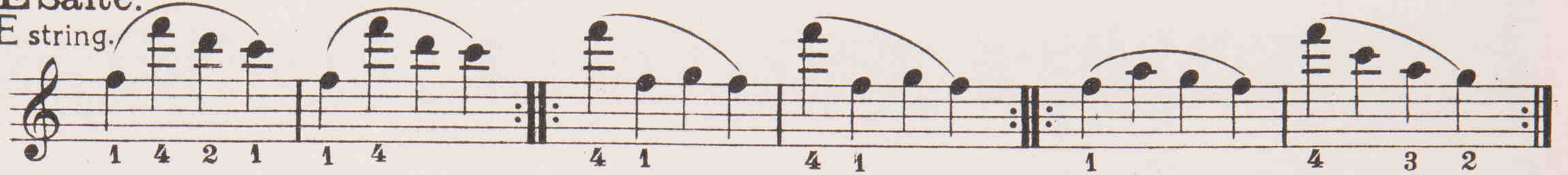
17



Freier Einsatz.
Free Attack.



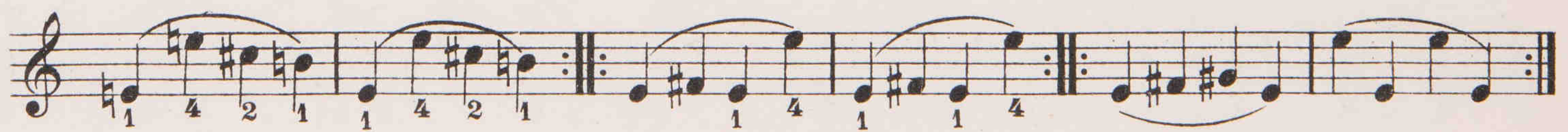
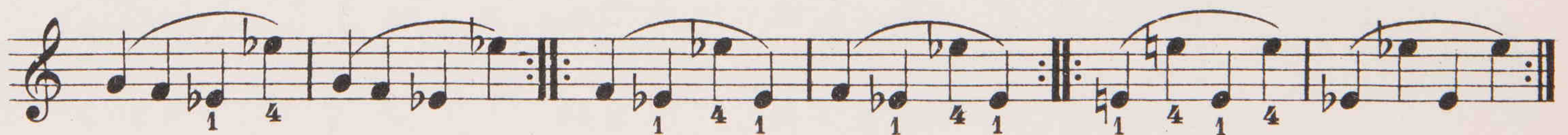
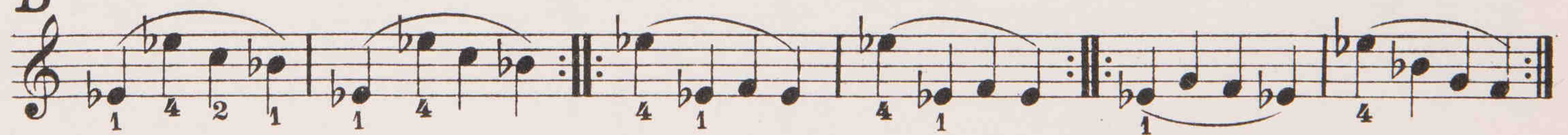
E Saite.
E string.



Freier Einsatz.
Free Attack.



D

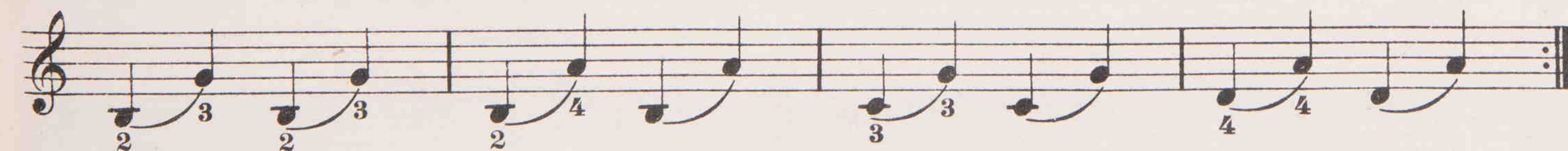
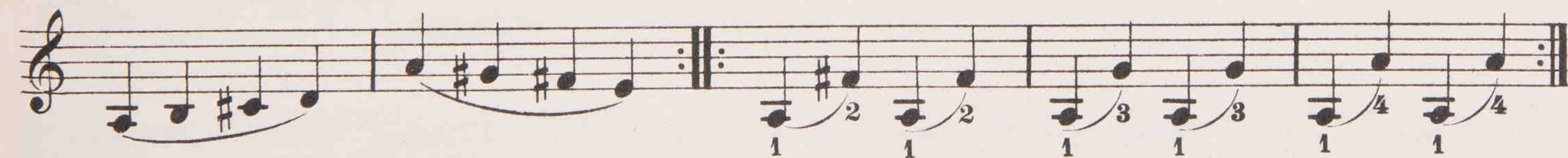
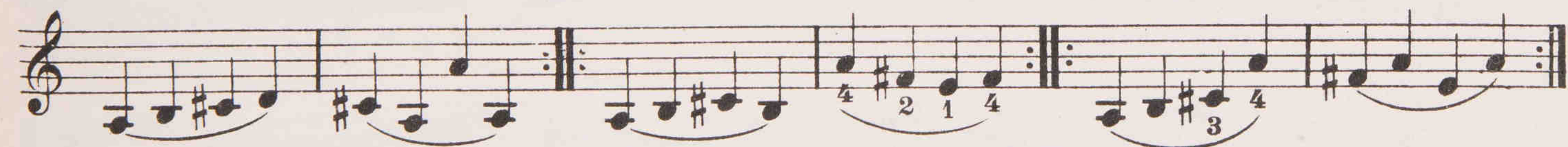
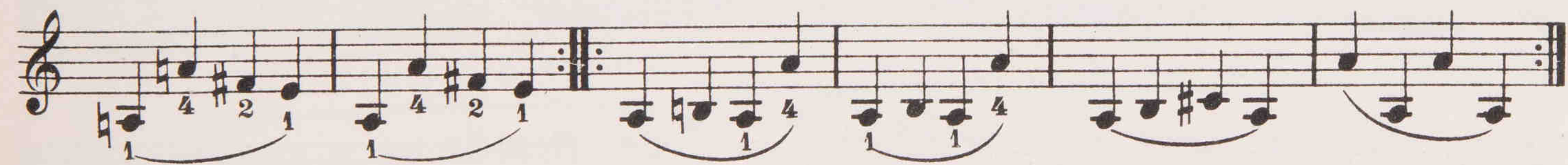
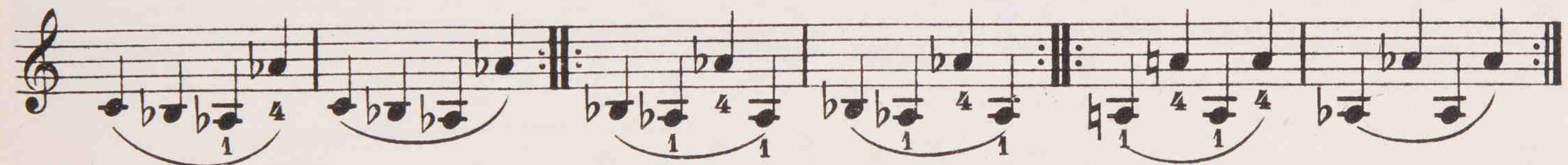




Freier Einsatz.
Free Attack.



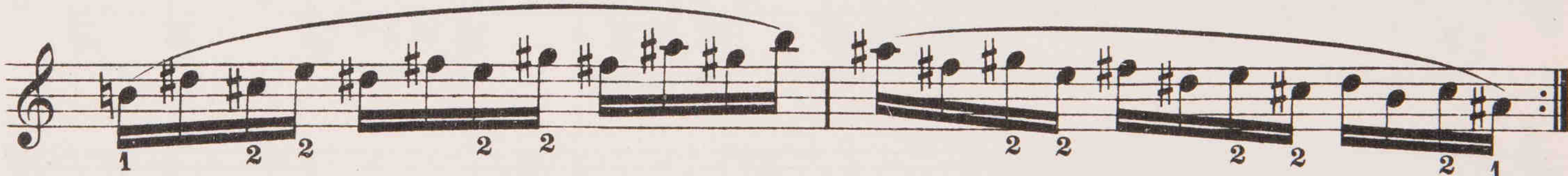
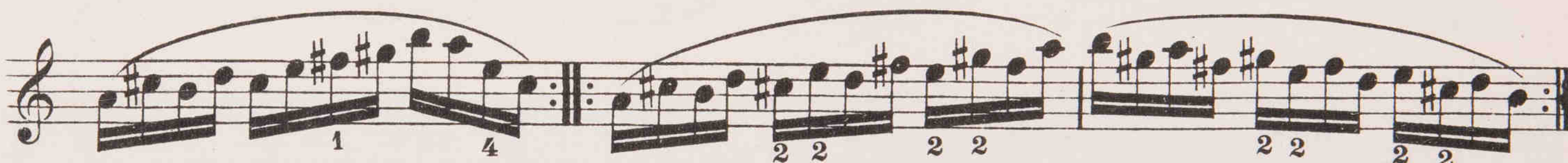
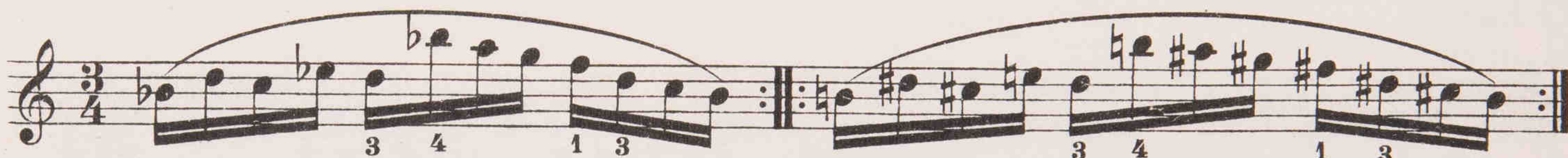
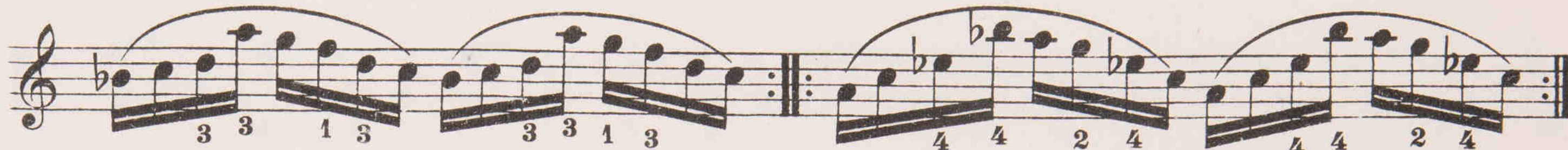
G Saite.
G string.



Freier Einsatz.
Free Attack.



20
A Saite.
string.



DSaite.
D string.

The musical score consists of 12 staves. The first four staves are for guitar, and the remaining eight are for the D string. The guitar part is in 3/4 time and features a complex melodic line with many triplets and slurs. The D string part is in common time (C) and features a complex melodic line with many triplets and slurs. The score is written in a key with one flat (B-flat) and includes various musical notations such as slurs, triplets, and fingerings.

E Saite.

E string.

1 3 1 3 1 3 1 3

2 1 3 2 1 3 2 1 3 2 1 3

3 3 1 3 3 3 1 3 4 4 2 4 4 4 2 4

1 4 3 1 4 3 1 4 3 1 4 3

1 3 4 1 3 3 4 1 3

1 4 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

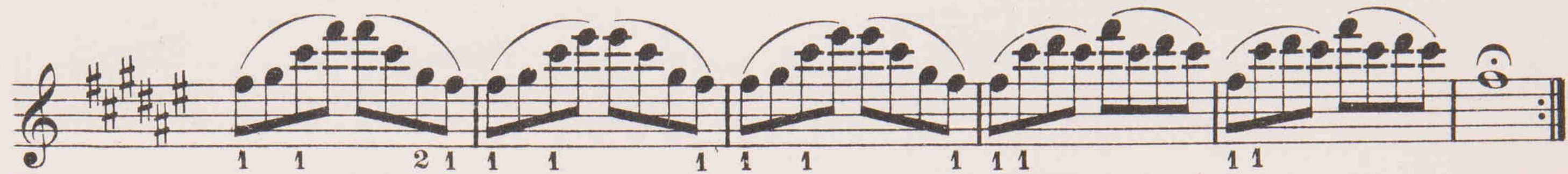
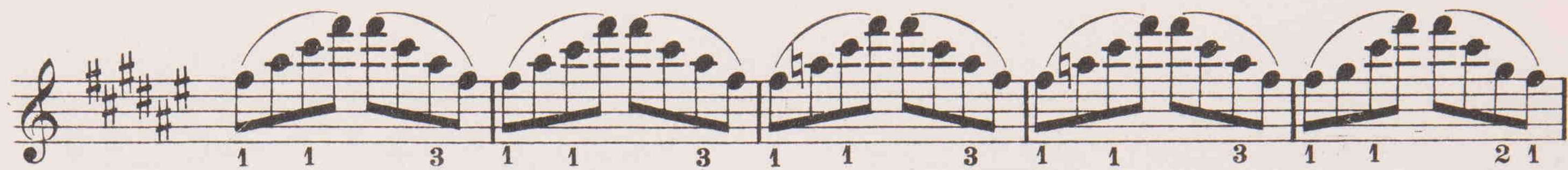
A 1 2 3 4 1 1 1 4 3 2 1 4 4 4

1 2 3 4 1 1 1 4 3 2 1 4 4 4

G 1 2 3 4 1 1 1 4 3 2 1 4 4 4

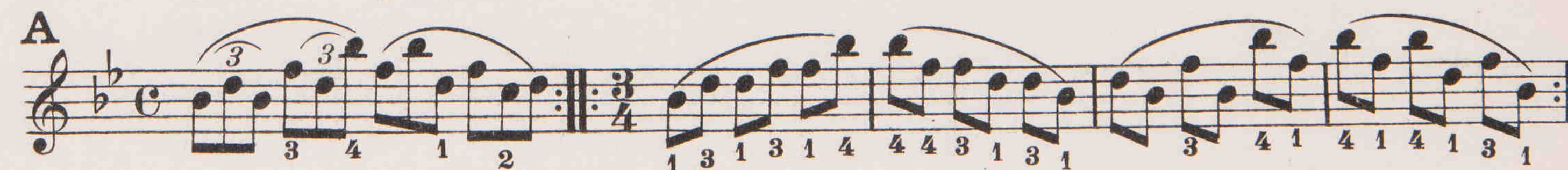
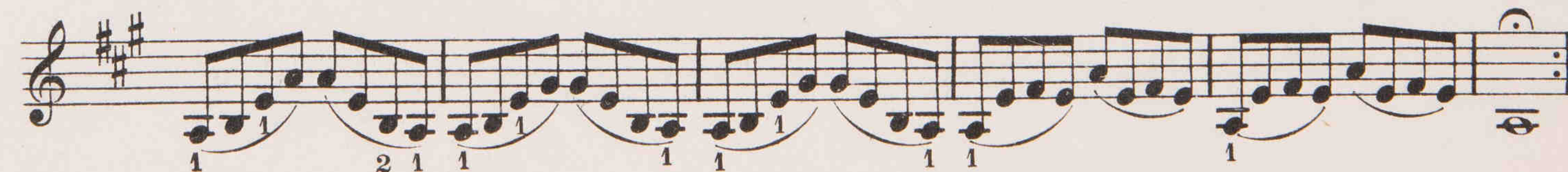
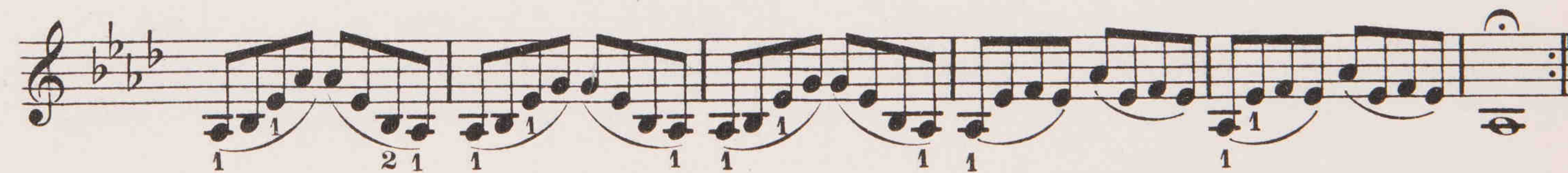
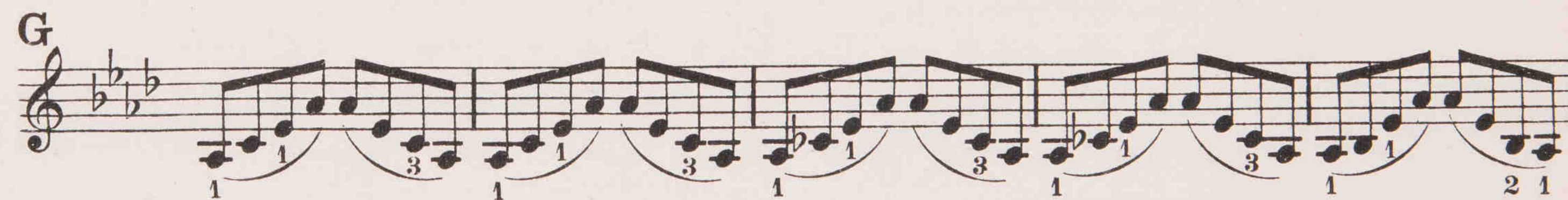
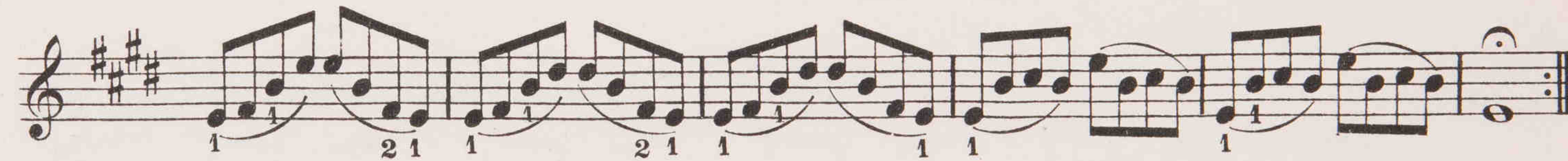
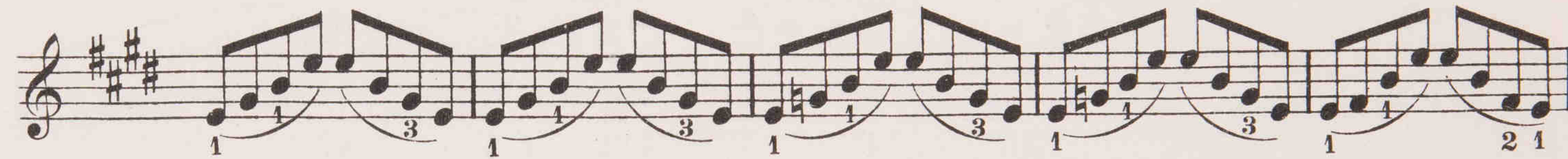
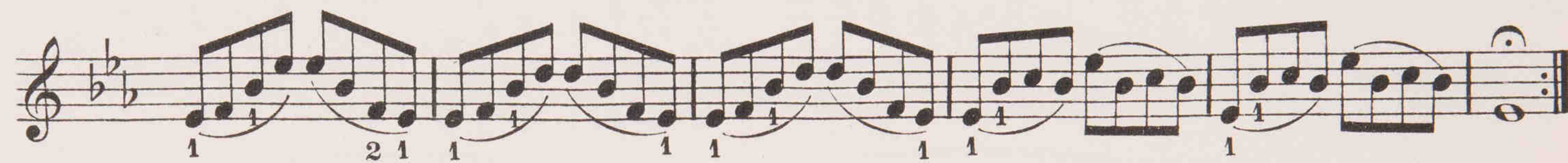
D Saite.
D string.

The musical score consists of ten staves. The first two staves are labeled 'D Saite.' and 'D string.' and feature a treble clef with a key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, often beamed together, with fingerings indicated by numbers 1, 2, 3, 4, and 1. The first staff has a repeat sign. The next three staves (3, 4, and 5) have a key signature of three sharps (F#, C#, and G#) and continue the melodic line with similar notation and fingerings. The sixth staff (6) has a key signature of one flat (Bb) and a common time signature 'C'. The remaining four staves (7, 8, 9, and 10) alternate between key signatures of three sharps and one flat, maintaining the melodic pattern and fingerings. The notation is dense, with many notes beamed together, suggesting a fast or intricate piece.



D Saite.

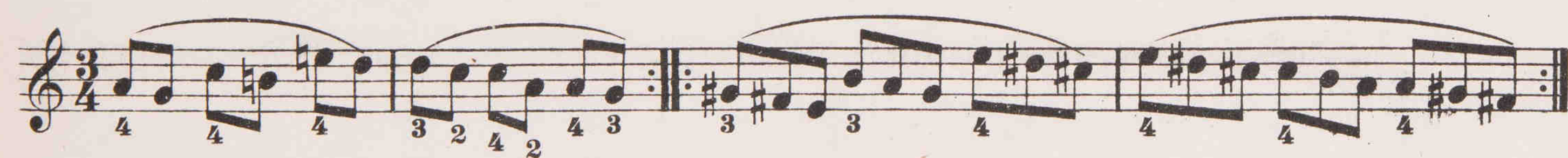
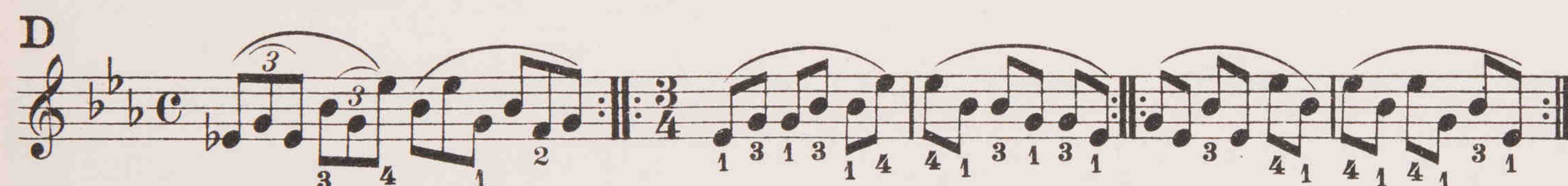
D string.





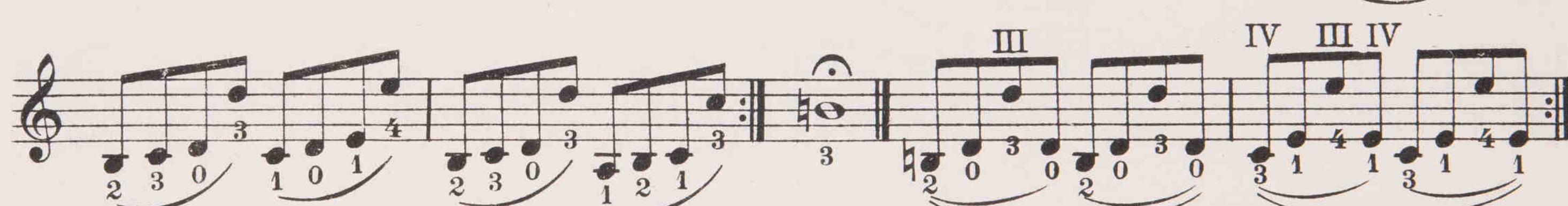
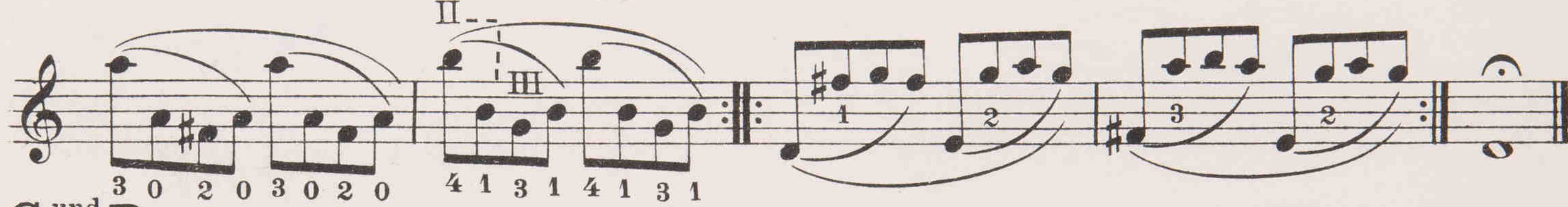
E Saite.

E string.



Über 2 Saiten.

Two Strings.

D und A Saite
and string

Über 3 Saiten.
(Three Strings.)

27

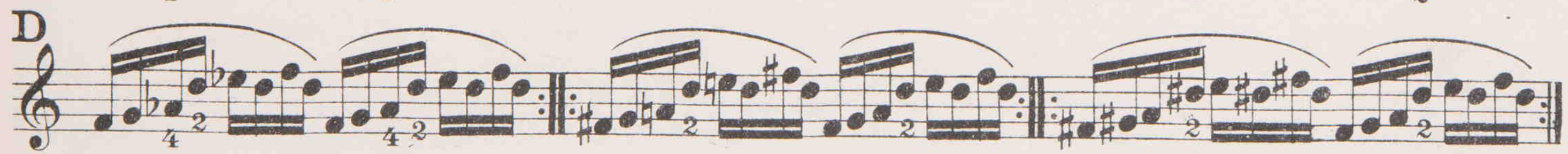
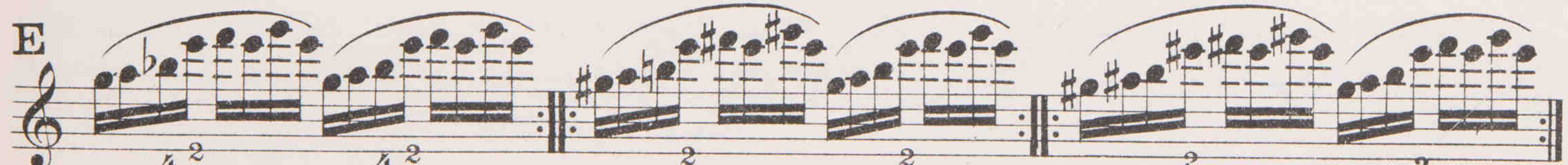
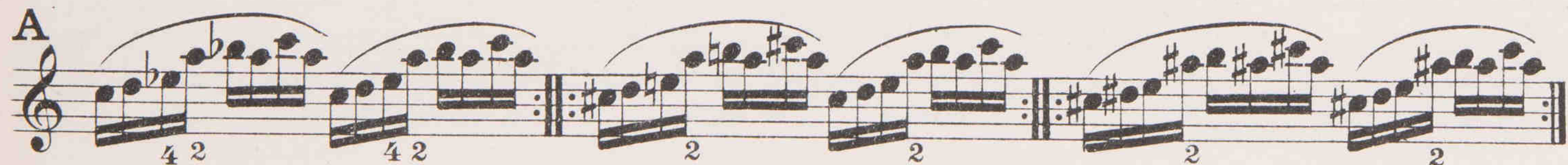
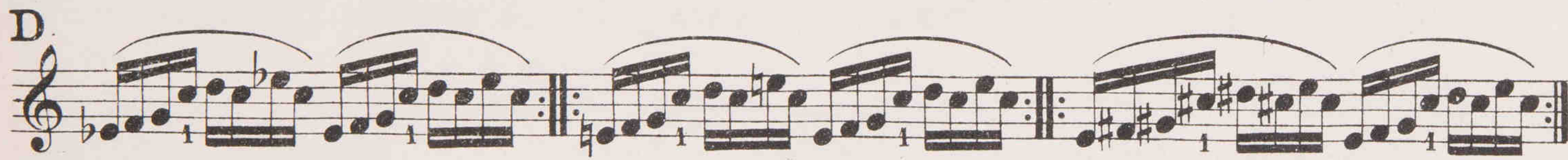
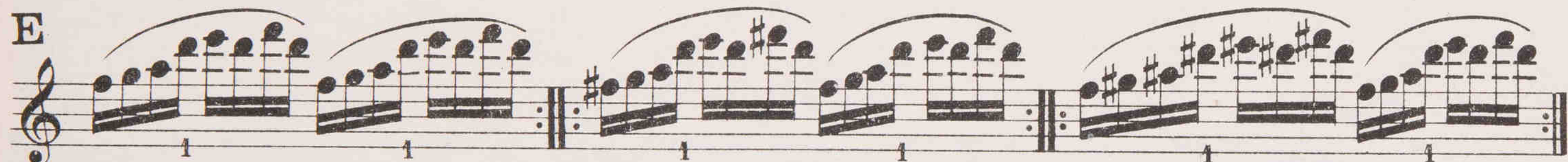
G-D und A Saite
and string

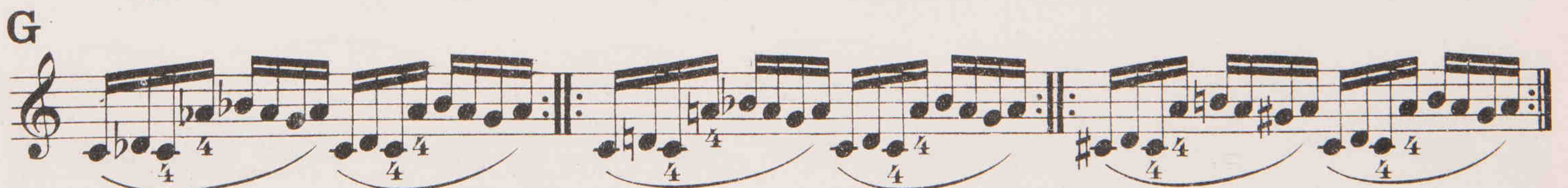
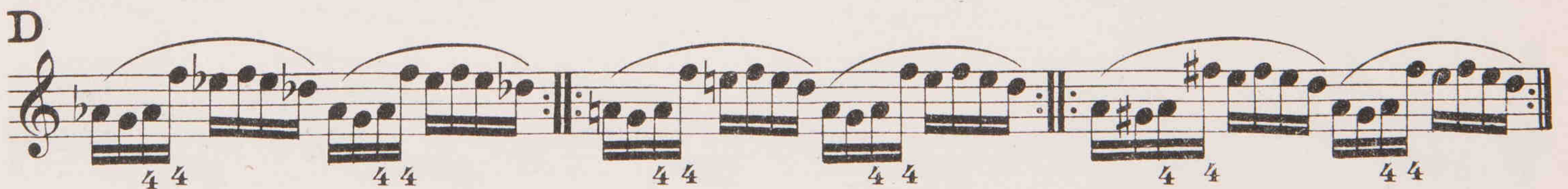
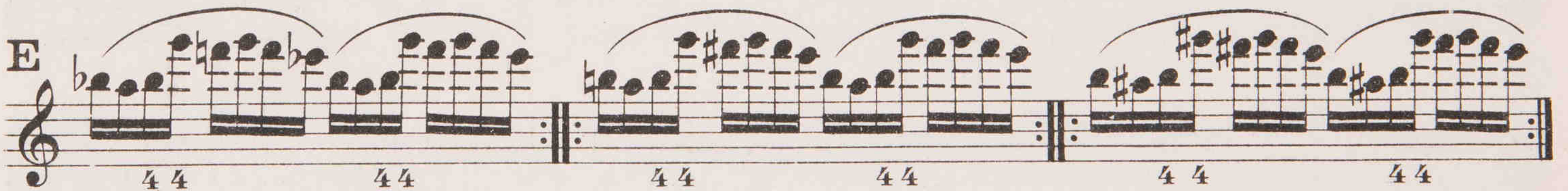
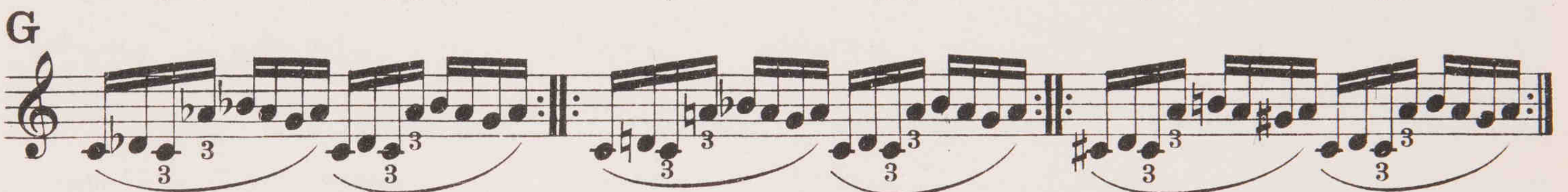
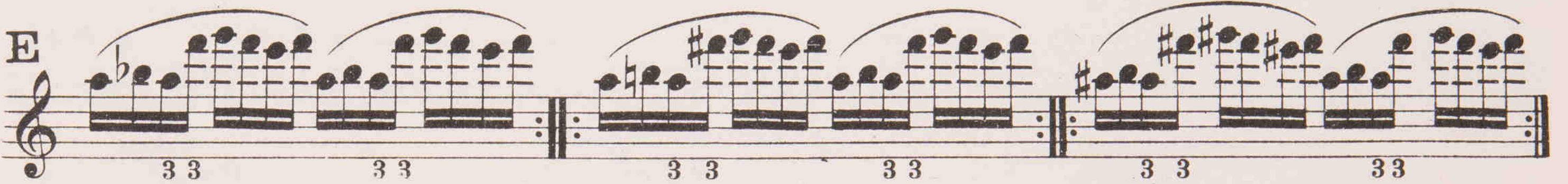
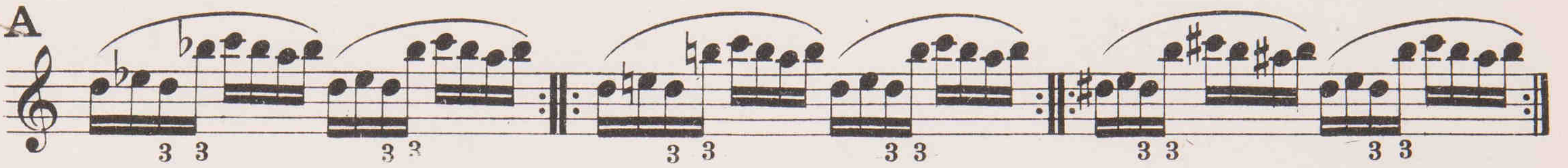


D-A und E



I.-VI. Lage.
(First to Sixth Positions.)

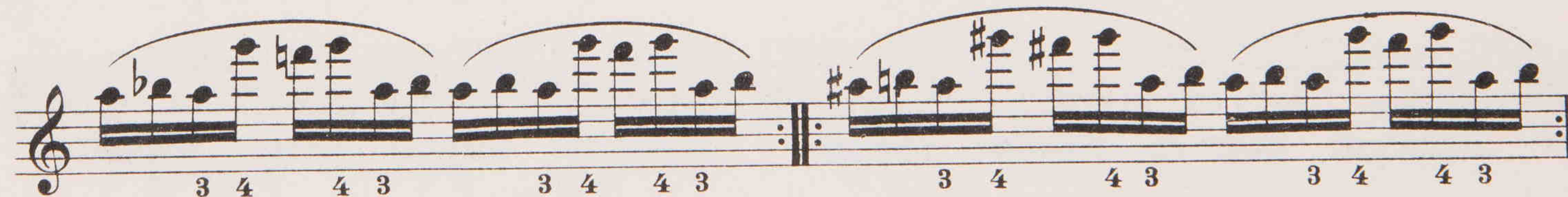
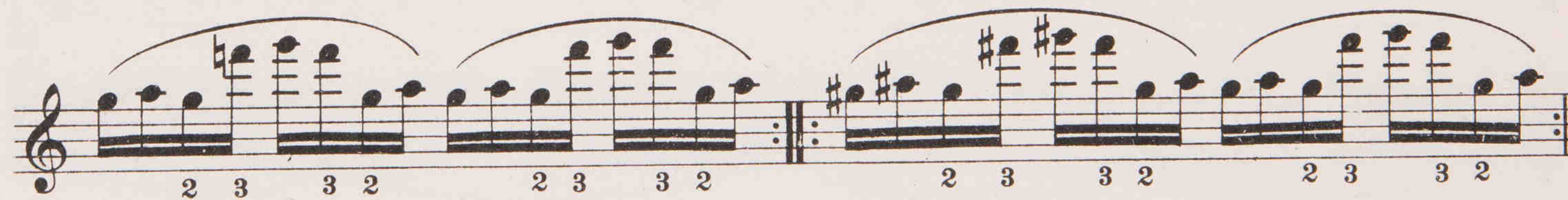
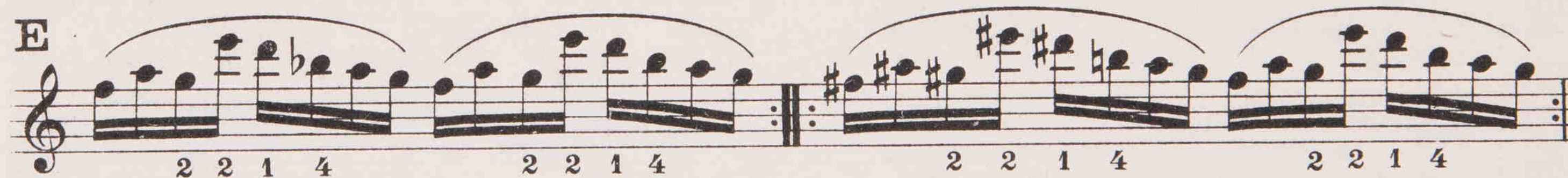
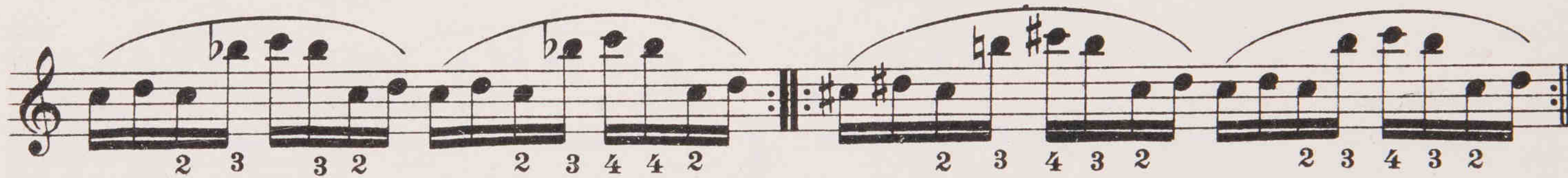
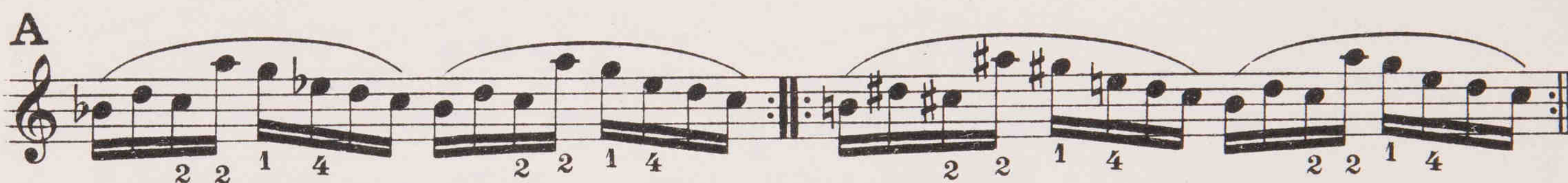
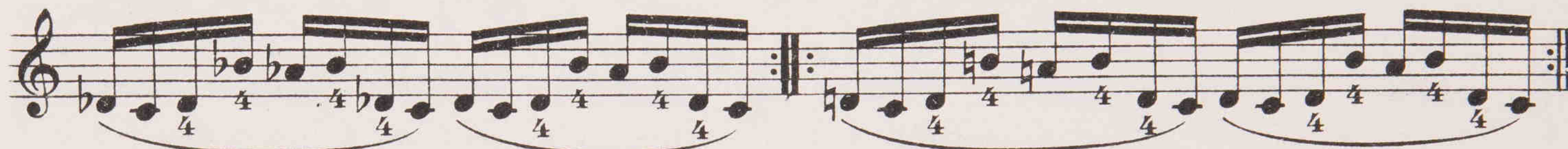
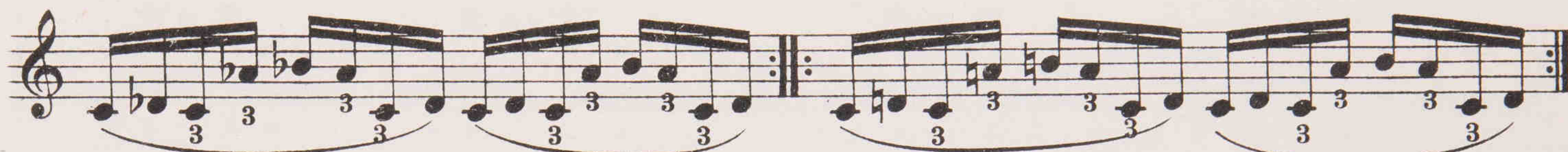


G Saite
string

E Saite
E string

The musical score consists of two main parts: **E Saite** (E string) and **E Saite** (E string). Each part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The score is divided into two systems, each containing four staves of music. The first system is for the **E Saite** (E string) and the second system is for the **E Saite** (E string). The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings (1, 2, 3, 4) and articulations (accents, slurs). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

30
G Saite
string



The musical score on page 31 consists of six systems of music, each with a treble clef and a key signature of one flat (B-flat). The systems are labeled G, A, and E, with the first system also labeled 'Saite string'.

System G (Saite string): This system contains four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The notes are grouped in pairs, with fingerings 2, 3, 3, 2 and 2, 3, 3, 2. The system is divided into two measures by a double bar line.

System A: This system contains four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The notes are grouped in pairs, with fingerings 1, 3, 3, 1 and 1, 3, 3, 1. The system is divided into two measures by a double bar line.

System E: This system contains four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The notes are grouped in pairs, with fingerings 1, 3, 3, 1 and 1, 3, 3, 1. The system is divided into two measures by a double bar line.

The score includes various musical notations such as treble clefs, key signatures, notes, rests, and fingerings. The page number 31 is located in the top right corner.

D Saite
string

1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1

2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2

1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1

3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1

4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2

4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1

Freier Einsatz.
Free Attack.

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1

D Saite
string

The musical score is divided into two main sections: D Saite and G Saite. Each section contains five staves of music. The D Saite section (top) and G Saite section (bottom) both use a key signature of one sharp (F#). The notation includes treble clefs, notes, and fingerings (1-4 and 0). The D Saite section starts with a treble clef and a key signature of one sharp. The G Saite section also starts with a treble clef and a key signature of one sharp. The score is organized into two systems of five staves each. The first system is for the D Saite string and the second system is for the G Saite string. Each staff contains a sequence of notes with fingerings indicated by numbers 1-4 and 0. The notation includes slurs and repeat signs.

A Saite
A string

0 2 1 3 1 3 2 2 1 3 2 2 1 3 2 4 4 2 3 1 2 2 3 1 2 2 3 1 2 1 2 0

0 3 1 4 2 3 1 4 2 3 1 4 2 4 3 2 4 2 4 1 3 2 4 1 3 2 4 1 3 0 1 2 0 2 1 3 2 4 1 3 2 4 3 4 3 2 1 2

4 3 4 2 4 1 4 2 3 1 2 0 1 2 1 0 0 3 1 4 2 3 1 3 2 4 3 2 4 2 4 1 3 2 4 1 3 0 1 2

0 4 3 0 1 4 3 1 2 4 3 2 3 4 3 3 3 4 3 3 2 4 3 2 1 4 3 1 0 4 3 0

0 3 4 1 2 4 3 1 2 4 3 1 0 4 3 0 0 1 0 3 1 3 2 4 1 3

E

0 2 1 3 1 3 2 2 1 3 2 2 1 3 2 4 4 2 3 1 2 2 3 1 2 2 3 1 2 1 2 0

0 3 1 4 2 3 1 4 2 3 1 4 2 4 3 2 4 2 4 1 3 2 4 1 3 2 4 1 3 0 1 2 0 2 1 3 2 4 1 3 2 4 3 4 3 2 1 2

4 3 4 2 4 1 4 2 3 1 2 0 1 2 1 0 0 3 1 4 2 3 1 3 2 4 3 2 4 2 4 1 3 2 4 1 3 0 1 2

0 4 3 0 1 4 3 1 2 4 3 2 3 4 3 3 3 4 3 3 2 4 3 2 1 4 3 1 0 4 3 0

0 3 4 1 2 4 3 1 2 4 3 1 0 4 3 0 0 1 0 3 1 3 2 4 1 3

D Saite

D string

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody is written in a style that suggests a bird's song, with a series of eighth and sixteenth notes. The notes are grouped into measures, and there are repeat signs (double bar lines with dots) in the middle of the system. Below the staff, there are numbers indicating fingerings or positions: 4, 2, 4, 1, 3, 2, 4, 1, 3, 0, 1, 2, 0, 2, 1, 3, 2, 4, 1, 3, 2, 4, 3, 4, 3, 2, 1, 2.

The second system of the musical score for 'The Bird Song' is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes. The piece is in 3/4 time, indicated by a double bar line with a repeat sign and the time signature 3/4. The system concludes with a double bar line and a repeat sign. Below the staff, the corresponding fingerings are written as numbers 1 through 4, with 0 representing the open string.

The first system of the musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes, with some measures containing beamed eighth notes. A long slur covers the entire first system. Below the staff, the fingering for the right hand is indicated by numbers 0, 3, 0, 1, 4, 3, 1, 2, 4, 3, 2, 3, 4, 3, 3, 3, 4, 3, 3, 2, 4, 3, 2, 1, 4, 3, 1, 0, 4, 3, 0.

G

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. Below the staff, there are two rows of numbers: the top row contains 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 4, 3, 2; the bottom row contains 0, 1, 2. A large curved line (brace) spans the first two measures of the system. The system ends with a double bar line and repeat dots.

[illegible]

The first system of the musical score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff, the fret numbers for the guitar are indicated: 0, 4, 3, 0, 1, 4, 3, 1, 2, 4, 3, 2, 3, 4, 3, 3, 3, 3, 4, 3, 2, 4, 3, 2, 1, 4, 3, 1, 0, 0. A double bar line is placed after the 16th fret number.

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef, key of D major (indicated by two sharps), and common time (C). The melody consists of eighth and quarter notes, with some beamed eighth notes. Below the staff, the fingering for the right hand is indicated by numbers 0, 3, 4, 1, 2, 4, 3, 1, 2, 4, 3, 1, 0, 4, 3, 0. The system ends with a repeat sign.

Studies with two Strings.

37

D und A Saite
and **string**

1 2 1 3 4 1 2 1

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G#4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G#4, and finally a quarter note F#4. This is followed by a double bar line with repeat dots. The second measure of the system starts with a quarter note G#4, eighth notes A4 and B4, and a quarter note C5. The third measure contains eighth notes B4, A4, and G#4, followed by a quarter note F#4. The system concludes with a double bar line and repeat dots.

A und E
and

G und D
and

The first system of the musical score for 'The Merry-Go-Round' is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and eighth notes A4 and G4. This is followed by a quarter note F#4, eighth notes E4 and D4, and a quarter note C4. The melody concludes with a double bar line and repeat dots. Below the staff, there are fingerings: a '1' above the first G4, and a '4' below the C4. A second ending bracket spans the final two measures, with a '1' above the first G4 and a '4' below the C4.

D und A
and

0 1 1 1 3 4 3 1 1 3 1

0 1 1 1 3 4 3 1 1 3 1

[illegible]

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of two measures. The first measure contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (half). The second measure contains: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (half), and a whole rest. Fingering numbers (0-4) are written below the notes. A slur covers the first measure, and a breath mark (a vertical line with a dot) is placed above the staff between the two measures.

The 'Fingering' section consists of four measures of music on a single staff. The first measure is in G major (one sharp) and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure is in G major and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure is in G major and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure is in G major and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The fingering numbers are: 1 1 2 1 3 4 3 1 4 for the first measure, 1 1 2 1 3 4 3 1 4 for the second measure, 1 1 1 2 1 3 1 4 for the third measure, and 1 1 1 2 1 3 1 4 for the fourth measure.

The 'Fingering' section consists of two measures of music. The first measure is marked with a repeat sign and contains two phrases of music. The second measure also contains two phrases. The fingering numbers are: 0 1 3 1 2 4 2 1 4 0 1 for the first phrase, and 0 1 3 1 2 4 2 1 4 0 1 for the second phrase.

A und E Saite.
and string.

Measures 1-10 of the A and E string section. The notation is in treble clef with a key signature of two sharps (F# and C#). The first five measures are in a major mode, and the last five measures are in a minor mode (indicated by a flat on the first measure of the second group). The notes are mostly eighth and sixteenth notes, often beamed together. Fingering numbers (0-4) are written below the notes. Measure 10 ends with a repeat sign.

G und D
and

Measures 11-20 of the G and D string section. The notation is in treble clef with a key signature of two sharps (F# and C#). The first five measures are in a major mode, and the last five measures are in a minor mode (indicated by a flat on the first measure of the second group). The notes are mostly eighth and sixteenth notes, often beamed together. Fingering numbers (0-4) are written below the notes. Measure 20 ends with a repeat sign.

D und A
and

Measures 21-24 of the D and A string section. The notation is in treble clef with a key signature of two sharps (F# and C#). The first two measures are in a major mode, and the last two measures are in a minor mode (indicated by a flat on the first measure of the second group). The notes are mostly eighth and sixteenth notes, often beamed together. Fingering numbers (0-4) are written below the notes. Measure 24 ends with a repeat sign.



I. - VII. Lage.

First to Seventh Positions.

A Saite.

A string.

The musical score is organized into 12 staves, each representing a different position (I-VII). Each staff contains two lines of music, with various fingerings (1, 2, 0) and accidentals (sharps, flats) indicating specific notes and techniques. The notation includes treble clefs, common time signatures, and various musical symbols like slurs, ties, and repeat signs.

D string.

D string.

The first system of musical notation for 'The Bird Song' is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two measures of rests, each marked with a '2' below the staff. The system concludes with a double bar line and repeat dots.

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two measures of rests, each marked with a '2' below the staff. The system concludes with a double bar line and repeat dots.

A

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef. It consists of two measures, each containing a triplet of eighth notes. The first measure has a half note followed by a triplet of eighth notes. The second measure has a half note followed by a triplet of eighth notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139

E

Musical notation for Exercise E, featuring treble clef, key signature of one sharp (F#), and various musical symbols like notes, rests, and bar lines.

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff in treble clef. It begins with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some groups beamed together. There are several triplets indicated by a '3' below the notes. A repeat sign with first and second endings is present. The system ends with a double bar line and repeat dots.

G

The first system of the musical score for 'The Merry-Go-Round' is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with several triplets indicated by a '3' below the notes. A repeat sign (double bar line with two dots) appears after the first four measures. The system ends with a final double bar line.

This page contains ten staves of musical notation for guitar. The staves are labeled with chord names: G, D, E, A, G, D, E. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings indicated by numbers 1 and 2. The music is written in a style typical of guitar tablature, with a focus on specific fret positions and string patterns.

A Saite.

43

A string.

The musical score is for a piece titled "A Saite" for a string instrument, specifically the A string. It is page 43 of a larger work. The score is written for a single instrument, with the part labeled "A string." at the beginning. The notation is arranged in six systems, each containing four staves. The staves are labeled with the notes A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E. Each staff contains musical notation with various fingerings and articulations. The notation includes many slurs, ties, and specific fingering numbers (1, 2, 3, 4) written below the notes. The key signature is one sharp (F#), and the time signature is 4/4. The score is a complex piece of music, likely a study or a technical exercise, given the repetitive nature of the patterns and the focus on specific string techniques.

A Saite.

H string.

The musical score for "A Saite" on the H string consists of 12 staves of music. The staves are organized into four groups of three, each labeled with a letter: A, E, D, and G. Each group contains three staves of music, with a key signature change from B-flat to B-natural indicated by a double bar line and a sharp sign. The music is written in a single system with a key signature change from B-flat to B-natural. Each staff contains a sequence of notes with fingerings indicated by numbers 1 and 2. The music is written in a single system with a key signature change from B-flat to B-natural.

A Saite.

A string.

45

The musical score is organized into five systems, each corresponding to a different string part. Each system contains four staves of music. The parts are labeled as follows:

- A:** The first system, featuring a treble clef and a key signature of one sharp (F#). It contains two systems of four staves each.
- E:** The second system, featuring a treble clef and a key signature of one sharp (F#). It contains two systems of four staves each.
- D:** The third system, featuring a treble clef and a key signature of one flat (Bb). It contains two systems of four staves each.
- G:** The fourth system, featuring a treble clef and a key signature of one flat (Bb). It contains two systems of four staves each.

The notation includes various musical symbols such as notes, rests, and fingerings. The A and E parts feature complex melodic lines with many triplets and slurs. The D and G parts have more rhythmic, arpeggiated patterns. The score is divided into sections by repeat signs and double bar lines.

Freier Einsatz. Free Attack.

A Saite.

A string.

0 1 2 1 3 0 2 3 2 4 0 3 2 3 4 0 4 3 2 1 0 1 2 0 1 2 3 1

1 0 1 0 2 1 2 1 0 2 1 0 3 2 1 3 3 2 3 0 4 3 2 1 0 1 0 2 0 3 0 2

0 1 2 1 3 0 2 3 2 4 0 3 2 3 4 0 4 3 2 1 0 1 2 0 1 2 3 1

1 0 1 0 2 1 2 1 0 2 1 0 3 2 1 3 3 2 3 0 4 3 2 1 0 1 0 2 0 3 0 2

0 1 2 1 3 0 2 3 2 4 0 3 2 3 4 0 4 3 2 1 0 1 2 0 1 2 3 1

1 0 1 0 2 1 2 1 0 2 1 0 3 2 1 3 3 2 3 0 4 3 2 1 0 1 0 2 0 3 0 2

0 1 2 1 3 0 2 3 2 4 0 3 2 3 4 0 4 3 2 1 0 1 2 0 1 2 3 1

1 0 1 0 2 1 2 1 0 2 1 0 3 2 1 3 3 2 3 0 4 3 2 1 0 1 0 2 0 3 0 2

Über 2 Saiten. Two Strings.

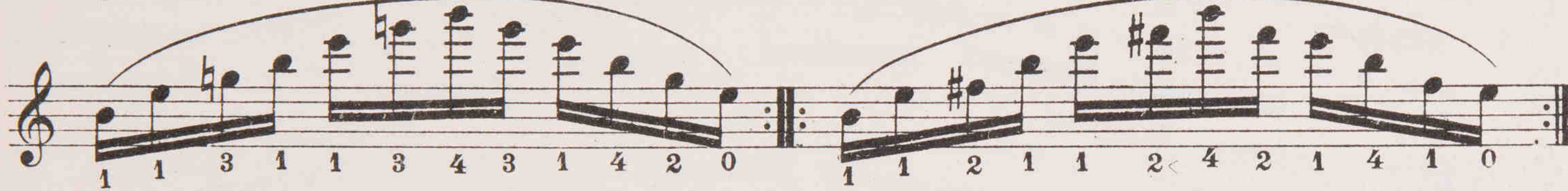
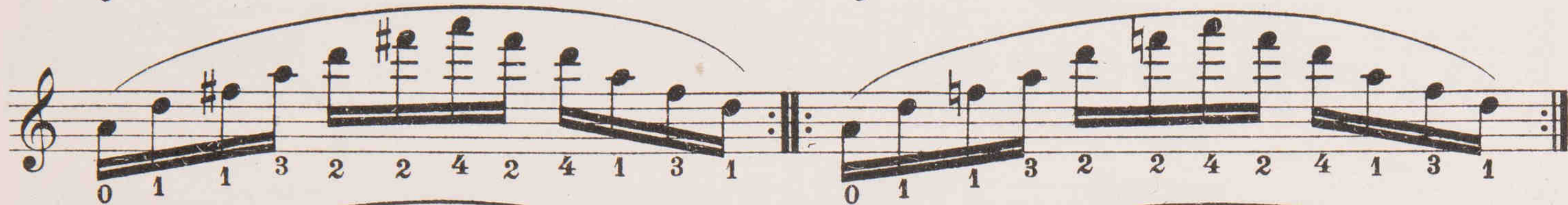
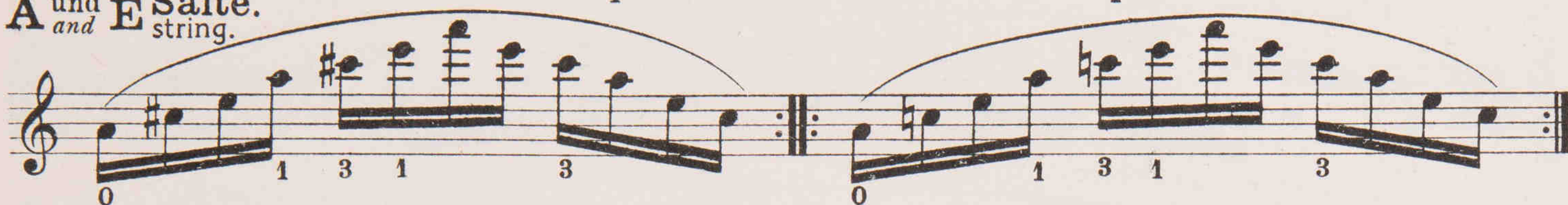
D und A

0 1 3 1 3 0 1 3 1 3

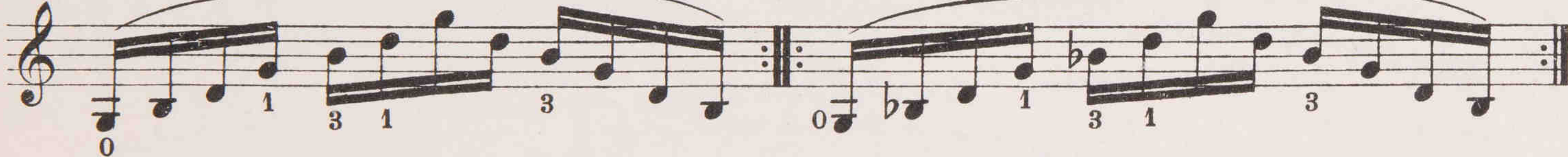
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A und E Saite.
and string.



G und D



D und **A** Saite.
and string.

D and A same.
and string.

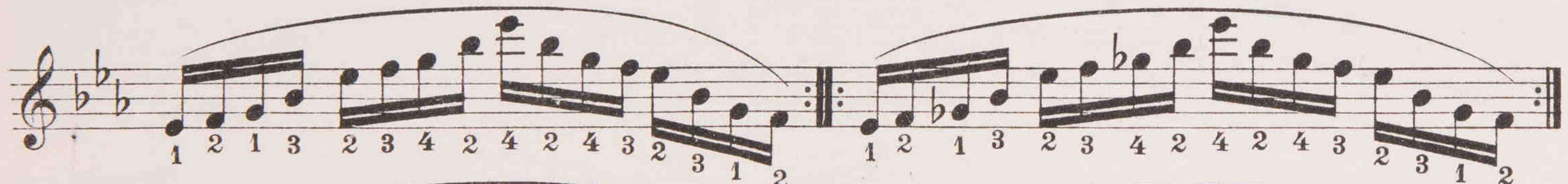
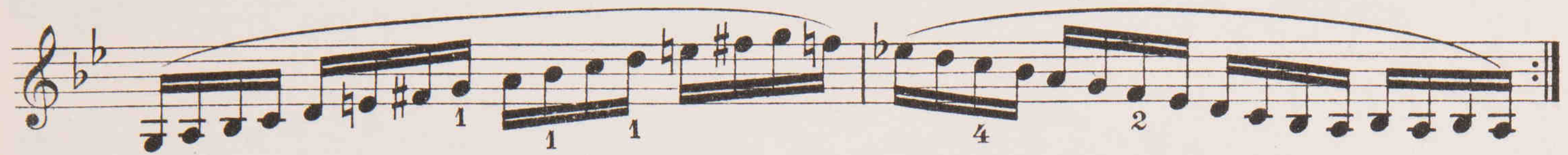
segue

A und E
and

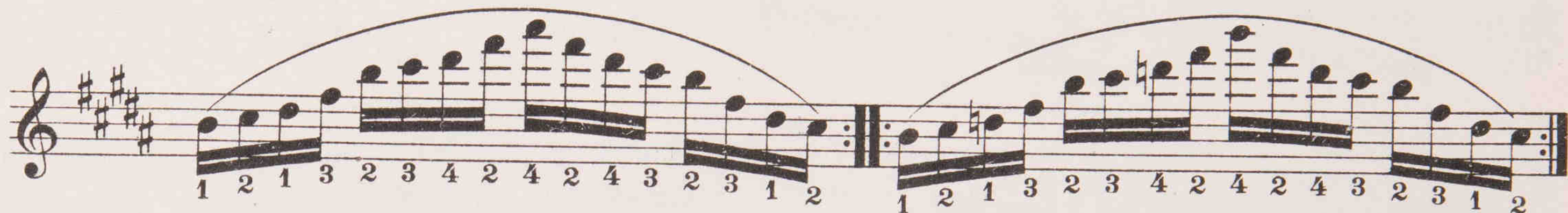
segue



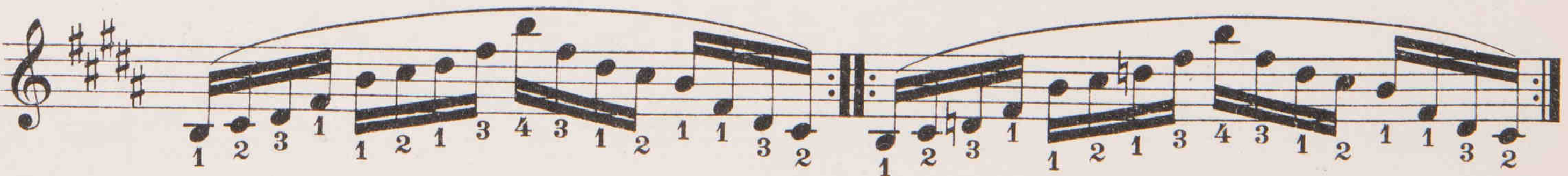
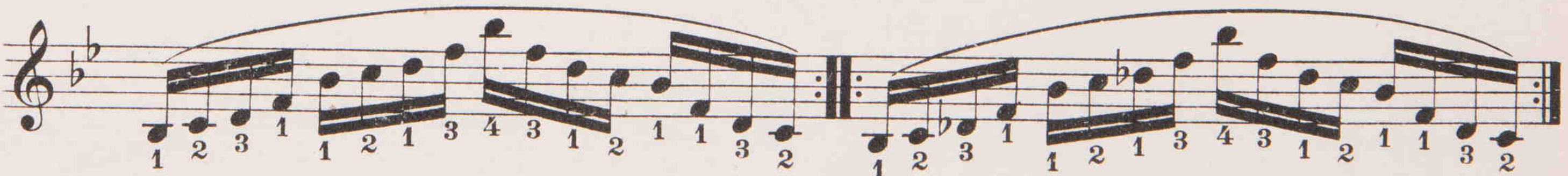
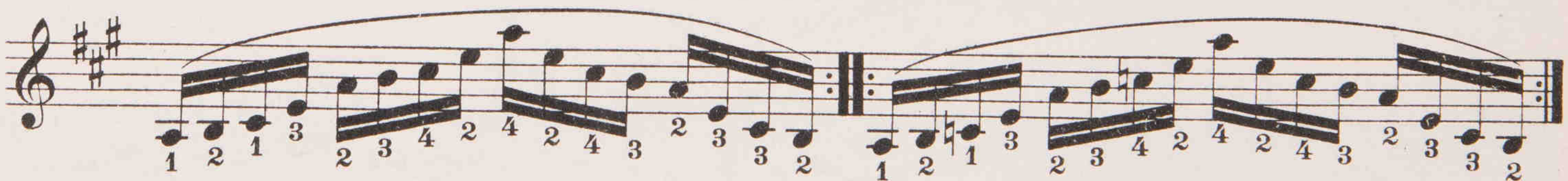
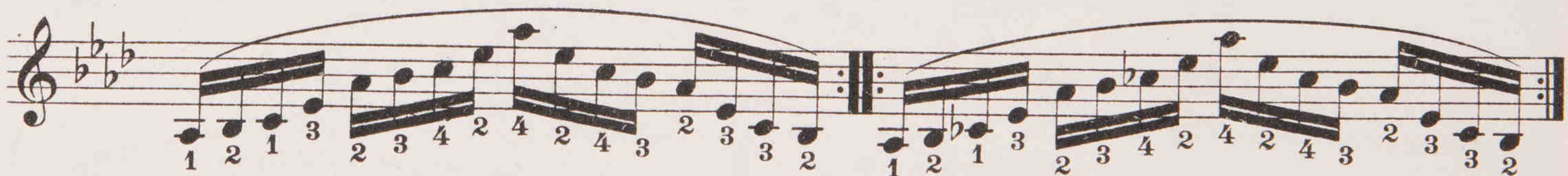
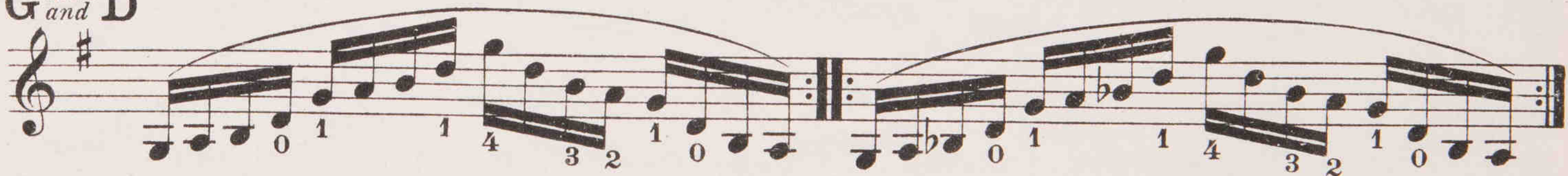
G und D Saite.
and string.



A und Saite
and E string



G und D
and D



Übungen über den ganzen Umfang. Studies over the whole Compass.

51

G Saite

G string

The musical score consists of 12 staves, each representing a different key signature for the G string. The staves are organized into four groups of three, each starting with a key signature change indicated by a double bar line and a key signature symbol. The key signatures are: C major (first staff), F major (second staff), B-flat major (third staff), and D major (fourth staff). Each staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a final double bar line. The exercises are designed to cover the entire range of the G string, from the open string (0) to the highest notes on the staff.

E Saite

E string

0 1 3 1 2 3 4 3 2 1 4 2 0 1 3 1 2 3 4 3 2 1 4 2 1 1 2 3 4 3 2 1 3 1

2 1 3 1 2 3 4 3 2 1 4 2 1 1 3 1 2 3 4 3 2 1 4 3

0 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 4 1 2 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 4 1 2

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3 1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

2 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 4 2 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 4

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3 1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

0 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 2 0 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 2

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

2 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 4

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

0 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 2

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

2 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 4

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

A Saite string

E Saite

E string

The musical score consists of ten staves of music for the E string. The first nine staves are in treble clef and feature various key signatures: Staff 1 (D major), Staff 2 (D major), Staff 3 (B-flat major), Staff 4 (D major), Staff 5 (D major), Staff 6 (B-flat major), Staff 7 (B-flat major), Staff 8 (B-flat major), and Staff 9 (D major). Each staff contains a series of eighth-note patterns, often grouped in pairs or fours, with fingerings indicated by numbers 0-4 below the notes. Some patterns are marked with an '8' and a dashed line, indicating an octave shift. The tenth staff, labeled 'A', is in treble clef with a common time signature 'C' and a key signature of two sharps (D major). It contains a series of eighth-note patterns with fingerings indicated by numbers 0-3 below the notes.

3 3 2 2 4 2 1 4 1 2 0 4 3 1 4 3 0 0 1 3 1 3 4 4 3 1 4 3 0 1 3 4
 0 1 3 1 1 2 2 1 3 1 3 2 4 2 2 1 3 1 4 1 4 1 4 1 4
 0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 0 4 2 4
 0 4 2 0 4 1 0 4 1 2 4 0 2 0 4
 0 2 4 2 4 2 4 2 4 2 4 2 1 0 4
 0 1 3 1 3 4 4 3 1 3 1 0 0 1 3 1 3 4 4 3 1 3 1 0
 0 1 0 1 0 1 0 1 3 1 0 1 3 1 0 1 4 1 0 1 3 1 0 1 3 1

E Saite

E string

0 1 2 2 1 1 1 1
 0 1 1 2 3 2 4 3 2 1 3 2 2 0 0 1 1 2 3 1 4 3 2 1 3 1 1 0
 0 3 1 3 2 3 3 3
 1 2 2 2 3 3 2 2 4 2 1 4 1 2 0

4 3 1 4 3 0 0 1 3 1 3 4 4 3 1 4 3 0 0 1 3 1 3 4

0 1 3 1 1 2 2 1 3 1 3 2 4 2 2 1 3 1 4 1 0 1 4 1 4 1 4

0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 0 4 2 4

0 4 2 0 4 1 0 4 1 2 4 0 2 4

0 2 4 4 2 4 2 4 2 4 2 4 2 4 2 1 0 4

0 1 3 1 3 4 4 3 1 3 1 0 0 1 3 1 3 4 4 3 1 3 1 0

0 1 0 1 0 1 0 1 3 1 0 1 3 1 0 1 4 1 0 1 3 1 0 1 3 1

0 1 1 2 3 2 4 3 2 1 3 2 2 0 0 1 1 2 3 1 4 3 2 1 3 1 1 0

0 3 1 3 2 3 3 3 3 2 2 4 2 1 4 1 2 0

4 3 1 4 3 0 0 1 3 1 3 4 4 3 1 4 3 0 0 1 3 1 3 4

0 1 3 1 1 2 2 1 3 1 3 2 4 2 2 1 3 1 4 1 0 1 4 1 0 1 4

0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 0 4 2 4 0

0 4 2 0 4 1 0 4 1 2 4 0 2 0 4

0 2 4 4 2 4 2 4 2 4 2 4 2 1 0 4

0 1 3 1 3 4 4 3 1 3 1 0 1 3 4 4 3 1 3 1 0

0 1 0 1 0 1 0 1 3 1 0 1 3 1 0 1 4 1 0 1 3 1 0 1 3 1

G Saite string 0 1 2 2 1 1 1 1

0 1 1 2 3 2 4 3 2 1 3 2 2 0 0 1 2 3 1 4 3 2 1 3 1 1 0

0 3 1 3 2 2 4 2 1 4 1 2 0 4 3 1 4 3 0 1 3 1 3 4

4 3 1 4 3 0 1 3 1 3 4 0 1 3 1 2 2 1 3 1 2 2 1 3 1 4 1 1 4

0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 4 2 4 0

Four staves of musical notation for string instruments. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef. The notation includes various fingerings (0, 1, 2, 3, 4) and bowing techniques (slurs, accents). The first staff has a 3/4 time signature. The second and third staves have a 4/4 time signature. The fourth staff has a 3/4 time signature.

Über alle Saiten.
All the Strings.

Seven staves of musical notation for string instruments. The notation includes various fingerings (1, 4) and bowing techniques (slurs, accents). The first staff has a 3/4 time signature. The second and third staves have a 4/4 time signature. The fourth and fifth staves have a 3/4 time signature. The sixth and seventh staves have a 4/4 time signature.

12 staves of musical notation for guitar, featuring various key signatures and fingerings (1, 2, 4, 8).

60

8

8

8

8

8

8

I II III IV III V

0 2 3 4 1

segue

3

4

1 0 3 1 4 3 1 0 2 0

1

4 3 2 1 4

1

4 3 2 1 4

1

4 3 2 1 4

1

II II II II II II

III III

0 4 3 1 0 2 0 3 0 2 0 1 0

0

3

1

0

3

0

1

0

segue

und Saite
and A string

G und D Saite.
and D string.



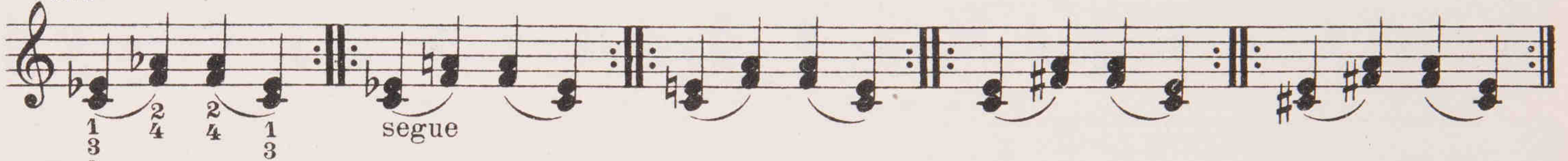
D und A
and A



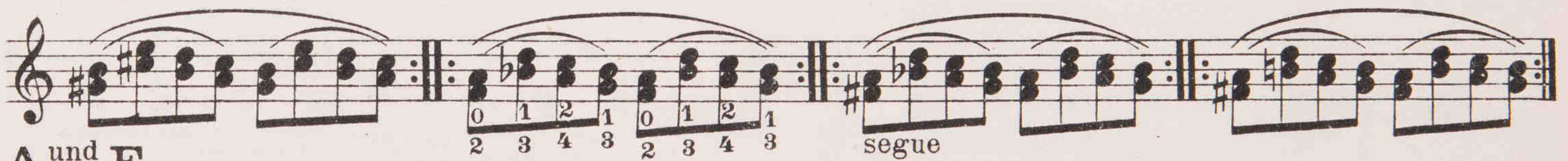
A und E
and E



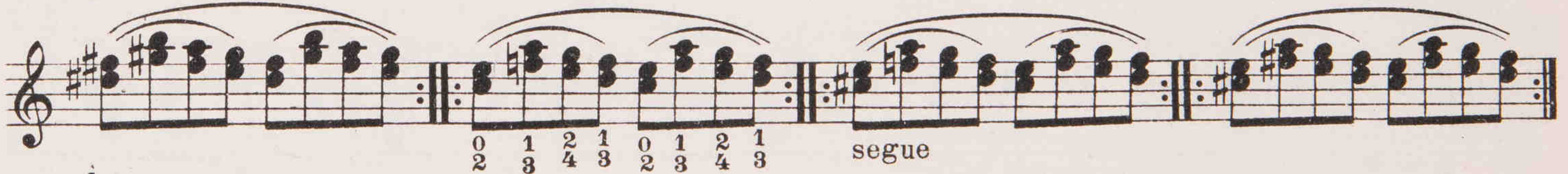
G und D
and D



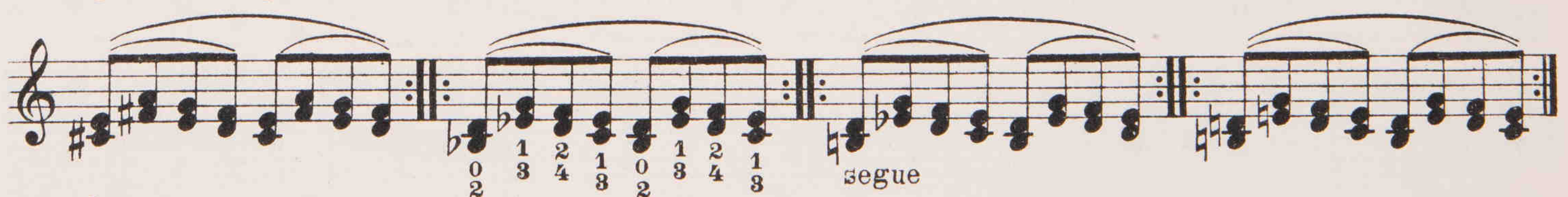
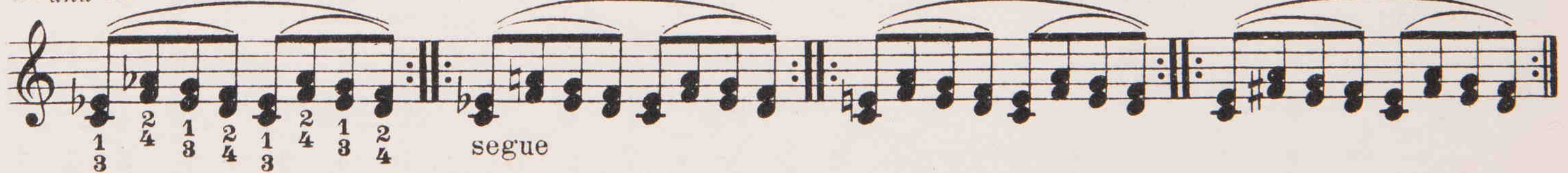
D und A
and A



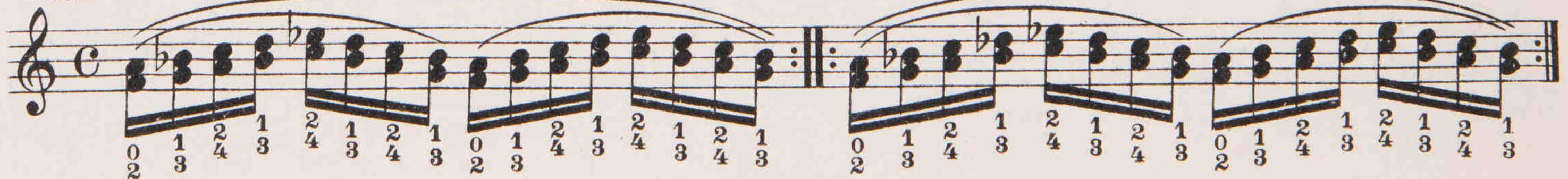
A und E
and E



G und D
and D



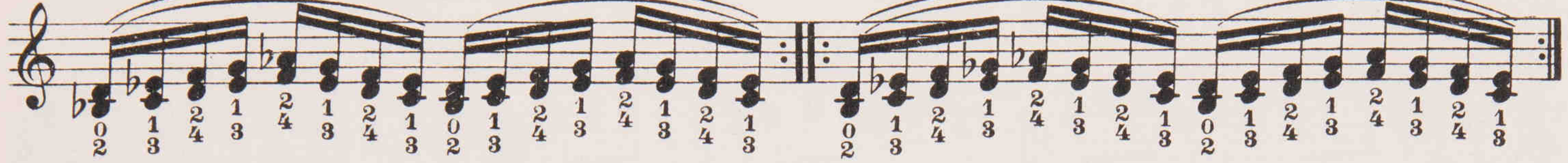
D und A
and A



A und D Saite.
and string.



G und D
and



D und A
and



A und E
and



G und D
and



I.-II. Lage.
First and Second Positions.

D und A
and



A und E
and



G und D
and



D und A
and



A und E
and



G und D
and



I.-IV. Lage. First to Fourth Positions.

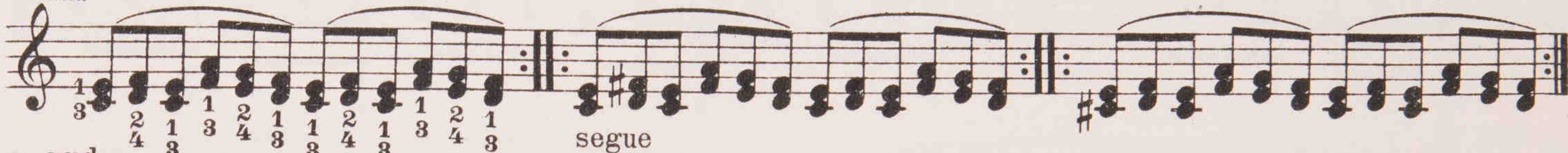
D und A Saite.
and A string.



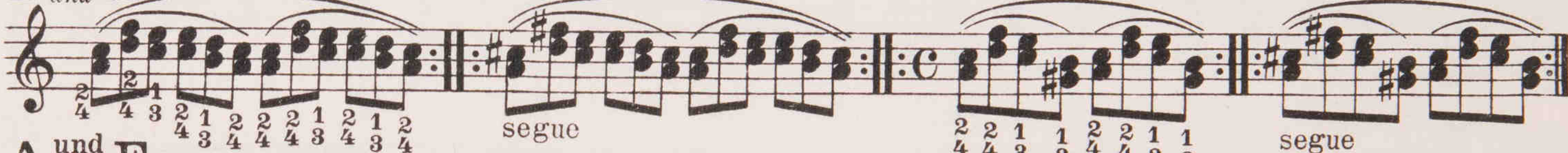
A und E
and E



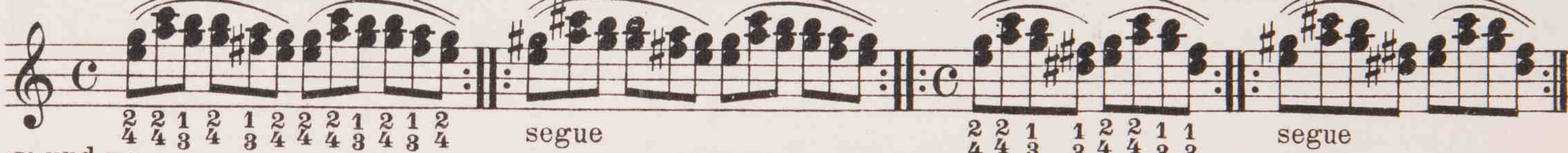
G und D
and D



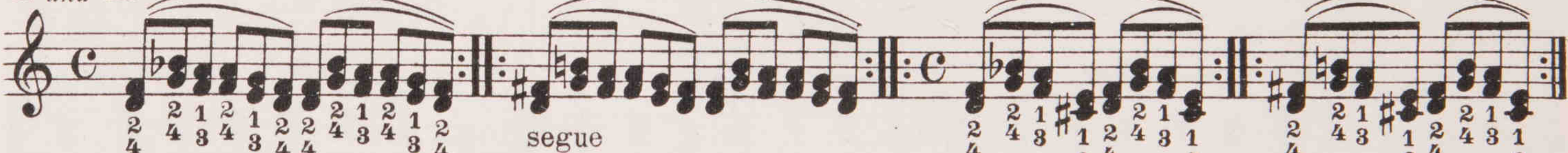
D und A
and A



A und E
and E



G und D
and D



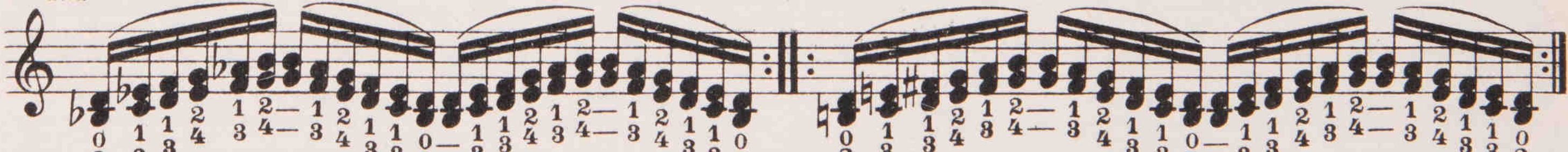
D und A
and A



A und E
and E



G und D
and D



I.-V. Lage. First to Fifth Positions.

D und A
and A



A und E Saite.
and string.

segue

G und D
and

segue

D und A
and

segue

A und E
and

segue

G und D
and

segue

D und A
and

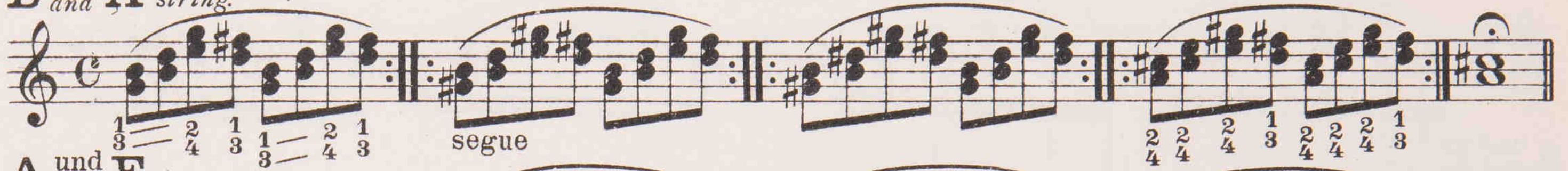
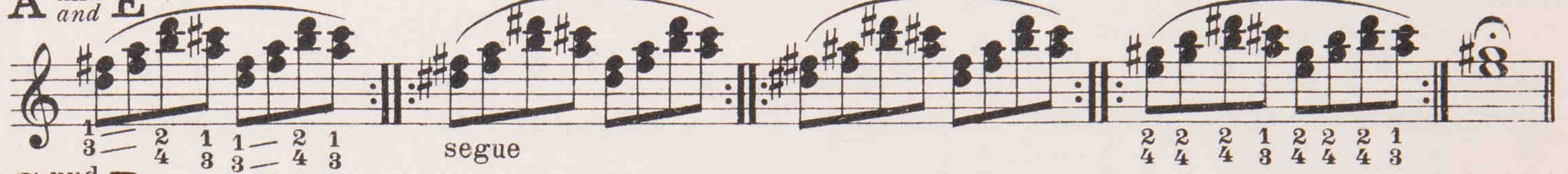
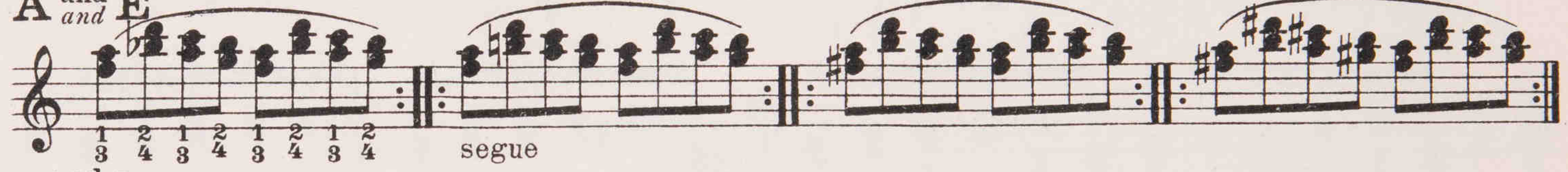
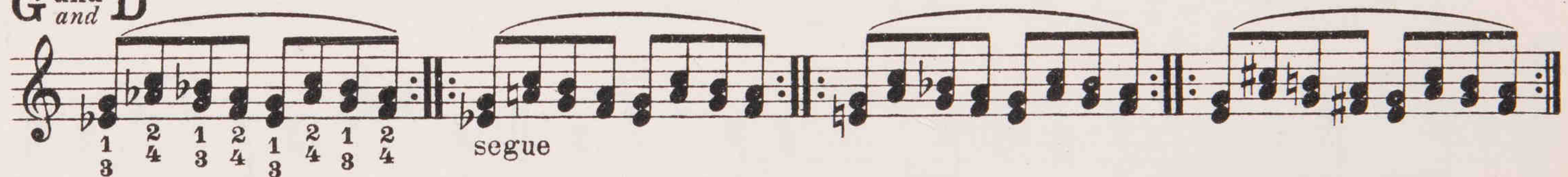
segue

A und E
and

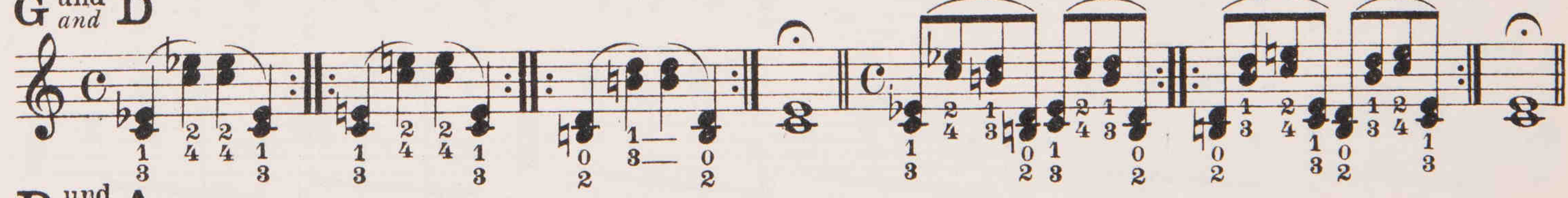
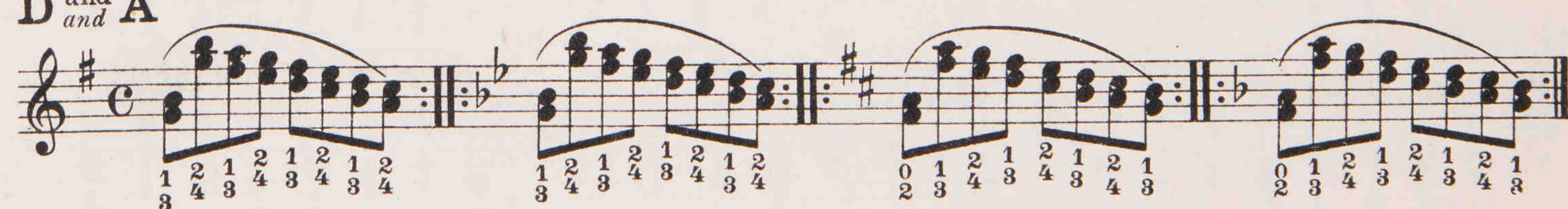
segue

G und D
and

segue

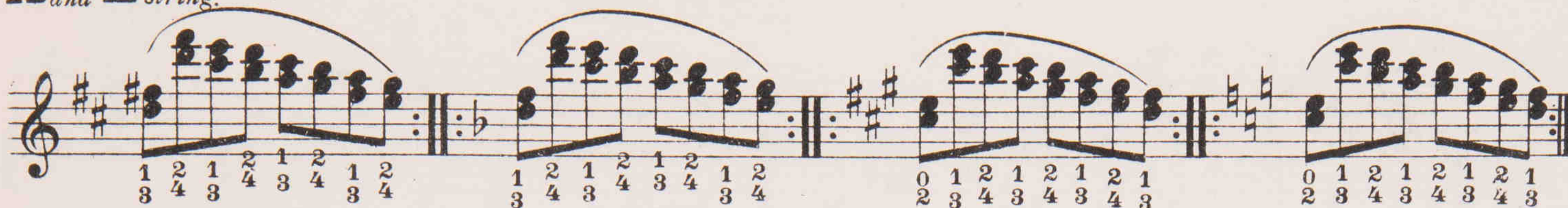
D und A Saite.
and A string.A und E
and EG und D
and DD und A
and AA und E
and EG und D
and D

Erweiterte Sprünge. Extended Leaps.

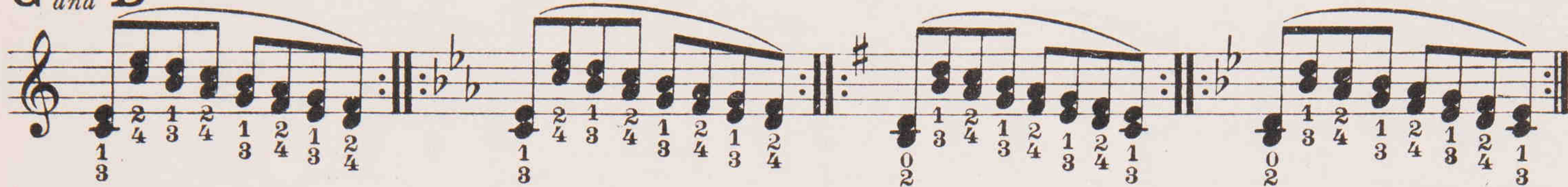
D und A
and AA und E
and EG und D
and DD und A
and A

A und E Saite.
and E string.

67



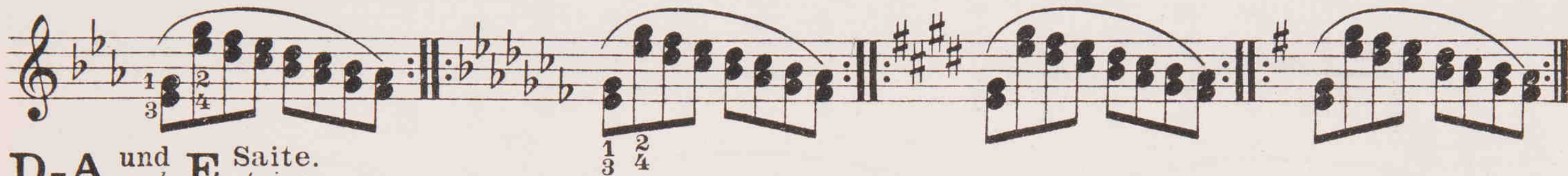
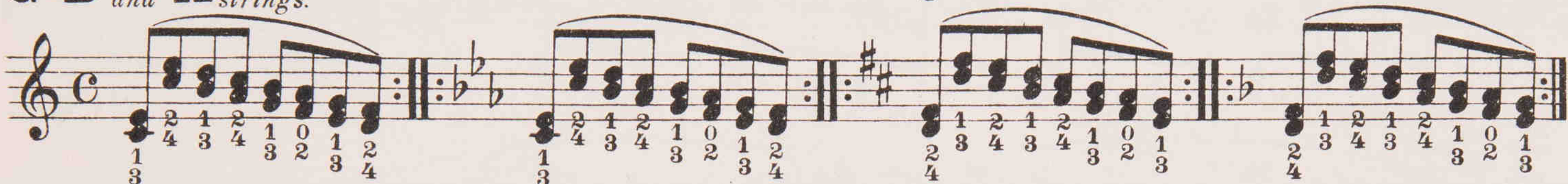
G und D
and D



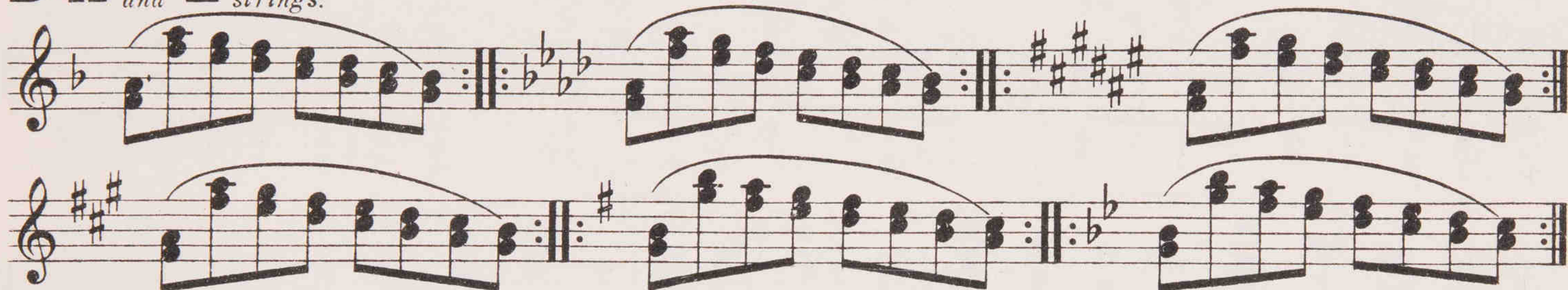
Über die Saiten.

Over the Strings.

G-D und A Saite.
and A strings.



D-A und E Saite.
and E strings.



G-D und D-A Saite.
and D-A strings.

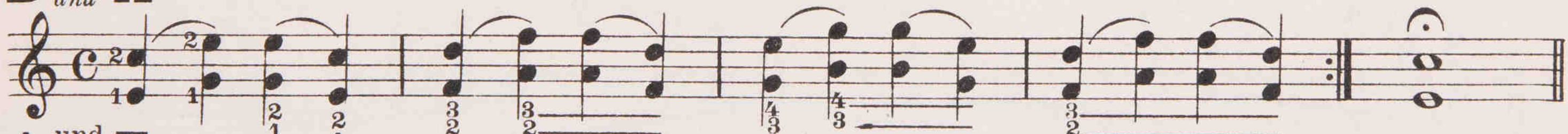
D-A und A-E Saite.
and A-E strings.



Übung für Sexten.

Study in Sixths.

D und A
and A



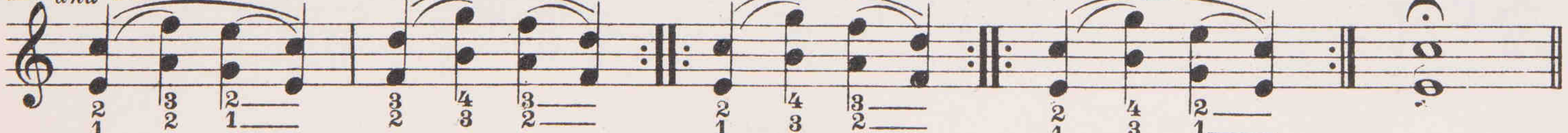
A und E
and E



G und D
and D



D und A
and A



G und D Saite.
and D string.

A und E
and E

D und A
and A

G und D
and D

A und E
and E

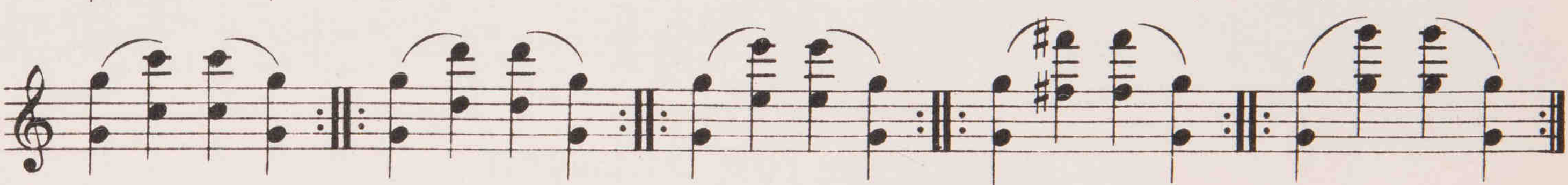
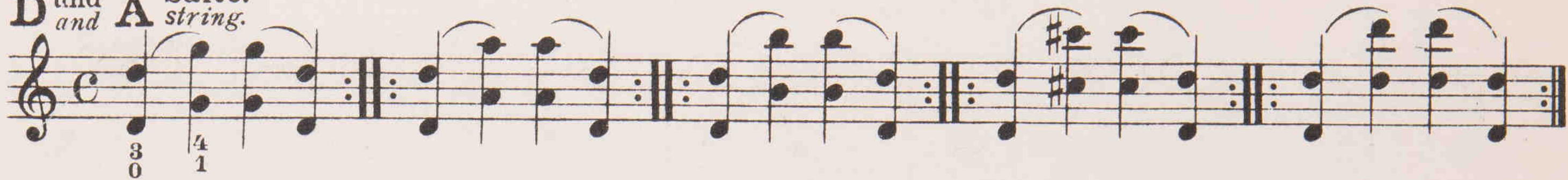
D und A
and A

G und D
and D

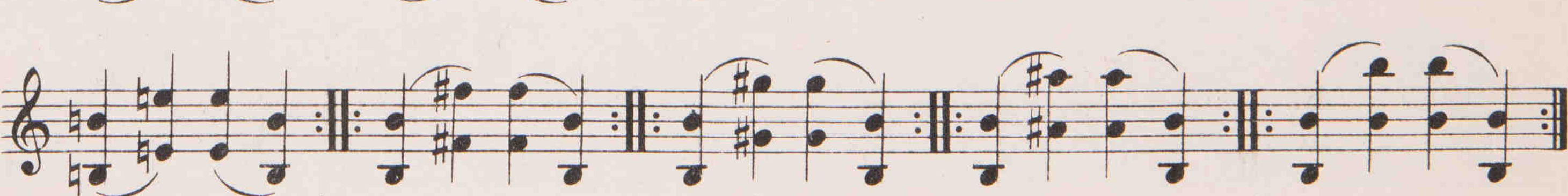
Übungen für Oktaven.
Studies in Octaves.

A und E
and E

D und A Saite.
and string.



G und D
and

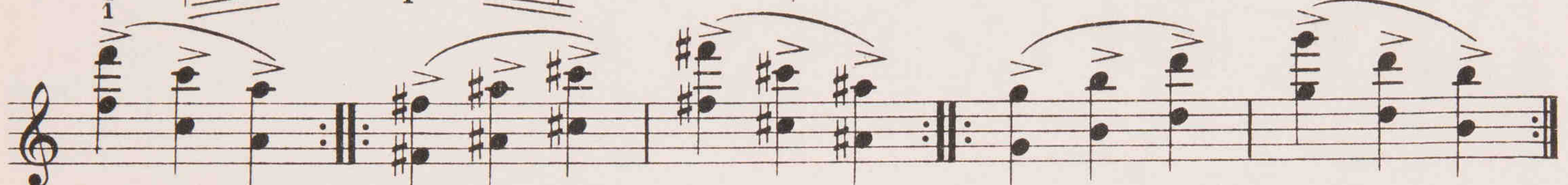




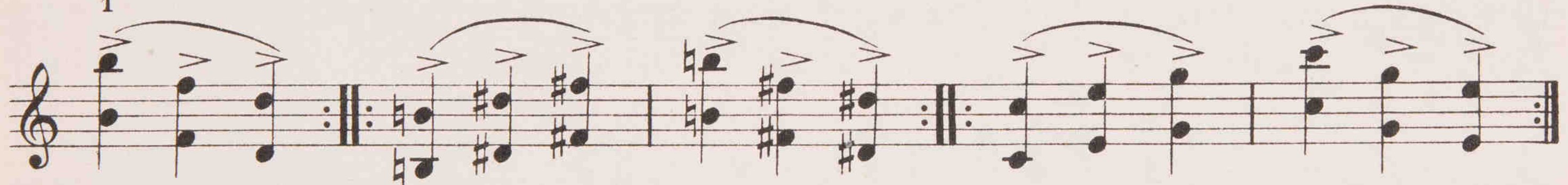
A und E Saite.
and E string.



D und A



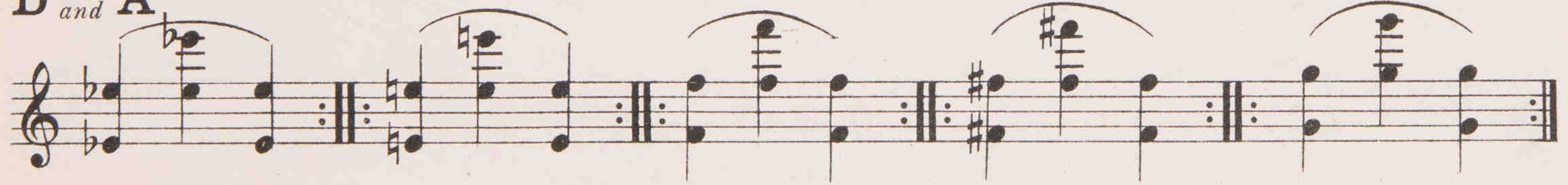
G und D



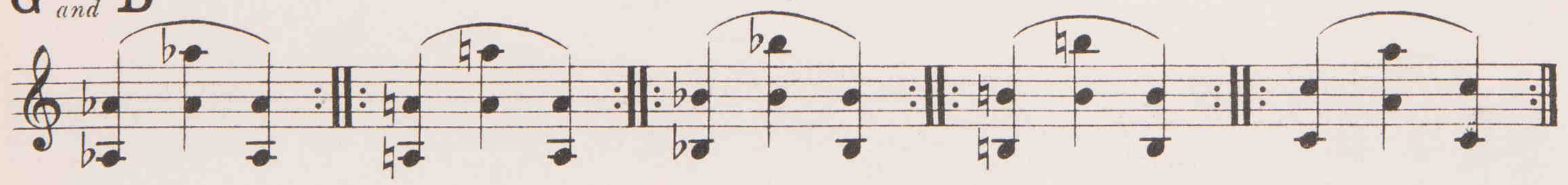
A und E



D und A



G und D



Übung über die Saiten. Study over the Strings.

Ten staves of musical notation for 'Übung über die Saiten'. Each staff contains a sequence of chords and melodic lines, often with slurs and repeat signs. The key signatures vary across the staves, including one sharp, two flats, three flats, and four sharps.

Über vier Saiten. Over four Strings.

A single staff of musical notation for 'Über vier Saiten'. It features a sequence of chords and melodic lines, with some notes marked with fingerings (e.g., 3, 0, 1, 4).

